

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

VOL. 61.—No. 21.

SATURDAY, MAY 26, 1883.

PRICE { 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN (LIMITED).

Mme Repetto.

THIS EVENING (SATURDAY), May 26, will be performed
GUGLIELMO TELL (to commence at 8.15). Mme Repetto; Signor
Cotogni, Signor De Reszke, and Signor Mierzwinski. Conductor—M. DUPONT.

Mme Sembrich—Mlle Gini.

MONDAY, May 28, L'ETOILE DU NORD (to commence at 8.15). Mme
Sembrich, Mlle Gini; Signor Soulaireux, Signor Caracielo, and Mons. Gaillard.
Conductor—M. DUPONT.

Mme Albani.

TUESDAY, May 29, LA TRAVIATA. Violetta, Mme Albani.

Signor Cotogni and Signor Ravelli—Mme Maria Durand (her first

appearance in England).
THURSDAY, May 31, production of LA GIOCONDA (to commence at 8.15).
Mme Maria Durand, Mlle Tremelli, Mlle Stahl; Signor Cotogni, Signor De
Reszke, and Signor Marconi.

Doors open at Eight o'clock, the Opera commences at Half-past.

The Box Office, under the portico of the Theatre, is open from Ten till Five.
Orchestra Stalls, £1 1s.; Side Boxes on the first tier, £3 3s.; Upper Boxes,
£2 12s. 6d.; Balcony Stalls, 15s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre,
2s. 6d.

CRYSTAL PALACE SATURDAY CONCERT, THIS DAY,
May 26th, at 3.10 p.m. First Performance in England of HECTOR
BERLIOZ'S GRANDE MESSE DES MORTS. Tenor Solo, Mr Harper Kearton.
Crystal Palace Choir. Saturday Orchestra, increased by Thirty Extra Instru-
ments. Four Small Brass Bands. Conductor, Mr AUGUST MAXER. N.B.—The
Directors beg to draw special attention to the first performance of Berlioz's
remarkable work, which, owing to its extraordinary demands on the executive
resources of musical art, cannot often be performed; as an instance of which,
it may be mentioned that the sixteen kettledrums (requiring ten efficient per-
formers), which are used in the "Tuba Mirum" and two other choruses, can
probably not be supplied by half-a-dozen towns in Europe. As announced at
the commencement of the series, in consequence of the expense in producing
the "Messe des Morts," the price of some of the Numbered Seats for this Con-
cert will be Three Shillings and Sixpence each, and Admission to the Room will
be One Shilling, instead of Sixpence.

ON TUESDAY NEXT, AT THREE O'CLOCK.

MISS LILLIE ALBRECHT begs to announce that she will
give her SECOND PIANOFORTE RECITAL, by particular desire, and
by the kind permission and under the patronage of GEORGE EVANS, Esq., and
W. WHITE COOPER, Esq., at 59, LOWES SQUARE, BELGRAVIA, on TUESDAY next,
May 29th, at Three o'clock. She will be assisted by Mme Arabella Smythe,
Mme Estelle Emrick, and Mr Ernest Bernard. Recitations by Mr Arthur
Lilley. Conductor—Mr LINDSAY SLOPER. The Pianoforte Solos will consist of
pieces by J. Raff, Chopin, &c. The following Solos of her own composition will
be played by Miss Lillie Albrecht on this occasion, viz.: Study in G flat;
Minuet, Gigue, and Gavotte; "The Streamlet" (by desire); Transcription on
Schumann's "Schlummerlied"; and Second Grand Galop de Concert. "Bei
Labrè," Valse Chantante, will be sung by Mme Arabella Smythe; as also
"Tis Years since I beheld thy face" by Mme Estelle Emrick. The Pianoforte
used on this occasion will be one of Messrs Broadwood's Concert Grands. Tickets,
Half-a-Guinea each, to be had of Mme and Miss LILLIE ALBRECHT, 38, Oakley
Square, Regent's Park, N.W.

Mlle VICTORIA DE BUNSEN'S GRAND SCANDI-
NAVIAN MORNING CONCERT, under the distinguished Patronage of

H.R. Highness the Princess of WALES.
H.R. Highness the Duke of EDINBURGH.
H.R. and Imperial Highness the Duchess of EDINBURGH.
H.R. Highness the Duke of ALBANY.
H.R. Highness the Duchess of ALBANY.
His Grace the Duke of WESTMINSTER.
Her Grace the Duchess of WESTMINSTER.

His Excellency the German Ambassador and Countess Marie Munster, their
Excellencies the Turkish, Swedish, Norwegian, and Danish Ambassadors, and
others, will take place at PORTMAN HOUSE, Portman Square (by kind permission
of Hon. Mr and Mrs PORTMAN), June 19th, at Three o'clock.

The first part will be entirely devoted to Scandinavian Music, executed by
Scandinavian Artists. The second part will be Miscellaneous, when, in addition
to the Scandinavians, other Eminent Artists will appear.

"SONG OF THE SUNBEAM," Cantata for Female Voices,

Music by WALTER MACFARREN. Words by JOHN STEWART, will be sung
at the STUDENTS' CONCERT, ROYAL ACADEMY OF MUSIC, This (Satur-
day) Evening, May 26th.—LAMBORN OCK, 23, Holles Street, W.

In the High Court of Justice, Chancery, BLOCKLEY v. BLOCKLEY.

Stock of Copyright and Non-Copyright Music Plates, Lease, Goodwill, &c.

MR WILLIAM SIMPSON (of the firm of PUTTICK &
SIMPSON), the person appointed by the Judge in the above Action, will
SELL BY AUCTION, at the Gallery, 47, LEICESTER SQUARE, W.C., on
MONDAY, June 11th, and following days, at ten minutes past One o'clock pre-
cisely each day, the LEASE of the Premises situate and being No. 3, Argyll
Street, Regent Street, W., together with the TRADE FURNITURE and
FITTINGS, GOODWILL and BOOK DEBTS of the Music Publishing Business
so successfully carried on by the late Mr JOHN BLOCKLEY; also (in Lots)
the important stock of Copyright and Non-Copyright MUSIC PLATES, and
the PRINTED STOCK attaching thereto. Catalogues will shortly be ready,
and may be had on receipt of six stamps, of Messrs PITCHARD, ENGLFIELD
& Co., Solicitors, Painters' Hall, Little Trinity Lane, E.C.; or of the Auctioneer,
as above.

MDME FLORENCE GRANT'S SECOND ANNUAL

CONCERT will take place at the PRINCE'S HALL, Piccadilly (opposite
Sackville Street), on THURSDAY, June 14th, 1883. Vocalists—Miss Clara
Samuel, Mme Edwyn Frith, and Mme Florence Grant; Miss Cowen (Re-
citation); Mr Bernard Lane, Signor Monari Rocca, Mr Edwyn Frith, and Mr J.
Robertson. Pianoforte—Fraulein Emmy Eissler. Violin—Fraulein Marianne
Eissler. Harp—Mr John Thomas (Harpist to Her Majesty the Queen). Zither—
Herr Curt Schulz (Zitherist to H.R.H. the Princess of Wales). Violoncello—Herr
Schubert. Conductors—Signor GOLDBERG and Mr SEWELL SOUTHGATE.
Fautails, 10s. 6d.; Reserved Stalls, 5s.; Area, 3s.; Balcony Stalls, 2s. Tickets to
be obtained of Messrs Cramer & Co., 199, Regent Street, and 63, New Bond
Street; Messrs Mitchell's Royal Library, 33, Old Bond Street; Austin's Office,
St. James's Hall, Piccadilly; Messrs Moutrie & Son, 55, Baker Street, Portman
Square; and at the Hall on the evening of the Concert. Doors open at Seven
o'clock; to commence at Eight. Carriages at Ten.

HENRY LESLIE'S CHOIR.

President—HENRY LESLIE, Esq.

Conductor—Mr ALBERTO RANDEGGER.

The THIRD SUBSCRIPTION CONCERT will be given at

ST JAMES'S HALL,

THURSDAY EVENING NEXT, May 31st, at Eight o'clock.

Soloists—Miss Mary Davies, Madame Patey,
Mr Edward Lloyd.

Solo Pianoforte—M. Vladimir De Pachmann.

The Choir will sing Motett, "IN THEE, O LORD" (first performance of the
entire work) (W. Sterndale Bennett); Psalm, "HEAR MY PRAYER" (Mendels-
sohn); Madrigals by Byrd and Palestrina; New Part Song, "The Children's
Hour" (Gaul); &c. At the Pianoforte—Mr J. G. CALLCOTT. At the Organ—
Mr J. O. WARD. Tickets of the usual Agents, and Austin's Office, St James's
Hall.

UNDER THE IMMEDIATE PATRONAGE OF HER GRACE THE
DUCHESS OF WELLINGTON.

MR OBERTHÜR has the honour to announce that his

MORNING CONCERT will take place at St James's Hall, Tuesday
next, May 29th. Vocalists—Miss Howes, Miss Patti Winter, Miss Clara Wollaston,
Miss Bertha Kayser, Miss O'Leary, Mr Ernest Laris, and Mons. Leville. The
Ladies' Chorus of Mr William Carter's Choir (of the Royal Albert Hall), under
the direction of Mr William Carter. Instrumentalists: Viola—Mlle Marianne
Eissler. Harps—Miss Florence Fortescue, Miss Minnie Steven, and Mr Oberthür.
Clarinet—E. H. Scott. Horns—Mr T. E. Mann and Mr C. F. Catchpole. Con-
ductors—Mr WM. GANZ and Mr WM. CARTER. On this occasion will be per-
formed (by desire) Mr Oberthür's Cantata for Ladies' Voices, "THE RED-
CROSS KNIGHT"; as also "Slumberlied" (by Robert Volkmann), for clarinet,
horn, and harp; and Mr Oberthür's Nocturne for two horns and harp. "Mon
seigneur à Darmstadt." Tickets, 10s. 6d., 5s., and 3s., may be obtained at Mr
Austin's Ticket Office, St James's Hall; Messrs Hutchings & Romer, 9, Conduit
Street; Messrs Schott & Co., 159, Regent Street; and of Mr OBERTHÜR, 14,
Talbot Road, Westbourne Park, W.

RICHTER CONCERTS.—ST JAMES'S HALL. Herr HANS

RICHTER, Conductor; Herr ERNST SCHIKVER, Leader. Orchestra of 100
performers. The Richter Choir under the direction of Herr Franzsen. FOURTH
CONCERT, Monday Next, at Eight. Programme:—Overture, *Jessandä* (Spohr);
"Hymne au Créateur," M.S. (G. Henschel)—Mrs Henschel; "Pogner's Ad-ress,"
Die Meistersinger (Wagner)—Mr Henschel; overture, *Leonore*, No. 3 (Beethoven);
"Wotan's ab-chied und feuerzauber," *Die Walküre* (Wagner)—Mr Henschel;
Symphony, No. 8, in F (Beethoven). Dates of remaining Concerts: May 28,
June 4, 11, 18, 25, and July 2.—Tickets, 15s., 10s. 6d., 5s., and 2s. 6d., at Austin's,
St James's Hall, and usual Agents. Manager, N. Vert. 52, New Bond Street.

Mr and Mrs HENSCHEL will make their First Appear-
ance in London since their return from America at the FOURTH
RICHTER CONCERT, on Monday next, the 28th inst.

MISS MADELENA CRONIN'S PIANOFORTE RECITAL,
ROYAL ACADEMY OF MUSIC, TUESDAY EVENING next, May 29th, 1883,
 to commence at Eight o'clock. Programme: Sonata in G minor, Op. 22 (Schumann)—Miss Madelena Cronin; Song, "Segnal" (Schira)—Mme Arabella Smythe—violin *obbligato*, Herr Kummer; Nocturne in G, Op. 37, Prelude in A flat, Op. 28, Etude in G flat, Op. 10, and Andante Spianato and Polonaise, Op. 22 (Chopin)—Miss Madelena Cronin; Song, "Our Ships at Sea" (Blumenthal)—Mme Enriquez; Sonata in C minor, for pianoforte and violin, Op. 30 (Beethoven)—Miss Madelena Cronin and Herr Kummer; Song, "Sylvia" (Isidore de Solla)—Mme Arabella Smythe; Fantaisie, "Don Juan" (Liszt)—Miss Madelena Cronin; Song, "Hope, my darling" (A. H. Behrend)—Mme Enriquez; Rhapsodie in B minor, Op. 72 (Brahms), and Valse, "Le Bal" (Rubinstein)—Miss Madelena Cronin; Song, "Mia Piccarilla" (Mme Arabella Smythe); Rondo in B minor, Op. 70, for pianoforte and violin (Schubert)—Miss Madelena Cronin and Herr Kummer. Conductor—Mr ISIDORE DE SOLLA. Tickets, Half-a-Guinea; Family Tickets, to admit Three, One Guinea; to be obtained of Miss MADELENA CRONIN, 62, Welbeck Street, W.

MIDLE CLOTILDE KLEEGER, the celebrated young Parisian Artist.—PIANOFORTE RECITAL, MARLBOROUGH ROOMS, Regent Street, Monday Afternoon, June 4. Three o'clock. Stalls, half-a-guinea. Stanley Lucas, Weber, & Co., 84, New Bond Street, and usual Agents.

SOCIETY OF ARTS PRACTICAL EXAMINATIONS in
 Vocal and Instrumental Music. The Examination for the London Certificate will this year commence on MONDAY, the 11th June. Full particulars on application to the Secretary,
 Society's House, Adelphi,
 London, W.C. Secretary.

LONDON CONSERVATOIRE OF MUSIC.—
 Principal—Mr LANSLOWNE COTTELL.
 The Directors invite attention to the recent extension and increased accommodation, residential and otherwise.
 Fees from Two Guineas per term, residential from Fourteen Guineas, inclusive of the Musical and Fine Art Lectures.
 Free Tuition is awarded to talented young artists unable to pay fees by fund granted for this purpose.
 Prospectus (one stamp), Hon. Sec., 6, Tavistock Square.

C. MAHILLON & CO.,
MILITARY MUSICAL INSTRUMENT MANUFACTURERS,
AND MUSIC PUBLISHERS,
 42, LEICESTER SQUARE, LONDON, W.C.

PARIS, 1878: GOLD MEDAL.
 SYDNEY, 1879: FIRST SPECIAL PRIZE OF MERIT.

Messrs C. MAHILLON & Co. have great pleasure in announcing to their numerous patrons that the new edition of their General Illustrated Catalogue (72 pages) is now ready, and will be forwarded post free on application.

In proof of the excellence of their instruments, Messrs C. MAHILLON & Co. beg to refer to the high reputation the instruments enjoy in all quarters of the globe, as well as to the many medals and other recompenses carried off by them at various International Exhibitions (INCLUDING THE GOLD MEDAL, PARIS, 1878, and the "FIRST SPECIAL PRIZE OF MERIT"—the highest awarded—SYDNEY, 1879).

Every instrument is guaranteed as perfect in workmanship and tone, and, before it leaves the factory, is tuned by Musicians of eminence.

Messrs C. MAHILLON & Co. beg to SOLICIT A TRIAL, feeling confident that the result will prove highly satisfactory to all concerned. They will be happy to send instruments upon approval, on payment of carriage and on receipt of good London references.

ESTABLISHED 1851.
BIRKBECK BANK,
 SOUTHAMPTON BUILDINGS, CHANCERY LANE.

CURRENT ACCOUNTS opened according to the usual practice of other Bankers, and Interest allowed on the minimum Monthly Balances when not drawn below £25. No commission charged for keeping Accounts, unless under exceptional circumstances.

The Bank also receives money on Deposit at THREE PER CENT INTEREST, repayable on demand.

The Bank undertakes for its Customers, free of charge, the custody of Deeds, Writings, and other Securities and Valuables; the collection of Bills of Exchange, Dividends, and Coupons; and the purchase and sale of Stocks, Shares, and Annuities.

Letters of Credit and Circular Notes issued.

A Pamphlet, with full particulars, on application.

FRANCIS RAVENSCROFT, Manager.

THE BIRKBECK BUILDING SOCIETY'S Annual
 Receipts exceed FIVE MILLIONS.

HOW TO PURCHASE A HOUSE FOR TWO GUINEAS PER MONTH, with immediate possession and no Rent to pay. Apply at the Office of the BIRKBECK BUILDING SOCIETY.

HOW TO PURCHASE A PLOT OF LAND FOR FIVE SHILLINGS PER MONTH, with immediate possession, either for Building or Gardening purposes. Apply at the Office of the BIRKBECK FREEHOLD LAND SOCIETY.

A Pamphlet, with full particulars, on application.

FRANCIS RAVENSCROFT, Manager.

Southampton Buildings, Chancery Lane.

SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT.
 Founder and Director—Herr SCHUBERTH. Seventeenth Season, 1883. The 220th SOIRÉE MUSICALE, for the introduction of Artists, will take place on FRIDAY, June 20th, at 8t JAMES'S HALL. The full Prospectus is Now Ready, and may be had on application to

H. G. HOPPER, Hon. Sec.

OXFORD—NEW COLLEGE.

CHORISTERS WANTED. Trial of Boys' Voices on Friday, June 15th. For particulars apply to the PRECENTOR, New College, Oxford.

AN ORGANIST REQUIRED for the Congregational Church at Catford Bridge. The Service of the Church of England is used. Two Services on Sunday, one in the Week, and a Choir Practice. Commencing Salary, £40 a year. An opening in the neighbourhood for a good Teacher of Music and Singing. Apply by Letter, with References, to Mr R. DENNIS, Riverview, Catford Hill, S.E.

MISS LILLIE ALBRECHT will play, at St James's Hall, on Wednesday Evening next, May 30th (by particular desire), her Solo for Left Hand alone, "LA CONSOLAZIONE," and her Transcription on Schumann's "SCHLUMMERLIED."
 38, Oakley Square.

"BEI LABBRI"

MDME ARABELLA SMYTHE will sing LILLIE ALBRECHT's admired Valse Chantante, "BEI LABBRI," at Miss L. Albrecht's Second Recital, in Lowndes Square, on Tuesday Afternoon, May 29th.

"TIS YEARS SINCE I BEHELD THY FACE"

MDME ESTELLE EMRICK will sing LILLIE ALBRECHT's admired Song, "TIS YEARS SINCE I BEHELD THY FACE," at Miss Albrecht's Second Recital, in Lowndes Square, May 29th. (Published by DUNCAN DAVISON & Co., 214, Regent Street, W.)

"BURNS."

WELLINGTON GUERNSEY'S Romance, "BURNS," will be sung (by desire), at Mrs Reeves's Concert, on May 31st, at Morley Hall, Clapton, by Miss ANNIE MARTIN.

"ALICE, WHERE ART THOU?"

MR JOHN CROSS will sing ASCHER's popular Romance, "ALICE, WHERE ART THOU?" at Miss Ellis Walton's Concert, Cavendish Rooms, Wednesday Evening, May 30th.

"ENGLAND TOUGH AND TRUE"

MR EDWYN FRITH will sing HILLER's new National Song, "ENGLAND TOUGH AND TRUE," at Royal Albert Hall, June 13th; Prince's Hall, Piccadilly, June 14th.

SIR JULIUS BENEDICT'S Variations on the "CARNIVAL OF VENICE," and WELLINGTON GUERNSEY'S "O, BUY MY FLOWERS," will be sung by Mme Carrie Reeves, on Thursday Evening (by desire), at Morley Hall, Clapton, on the 31st May.

BORD'S PIANOS ON SALE, with 25 per cent. discount for cash, or 15s. per month (second-hand 10s. 6d. per month) on the Three Years Hire System.—Lists free of C. STILES & Co., 42, Southampton Row Holborn. Pianos exchanged.

HARMONY NOTES. Compiled by E. M. BOWLES.

Price One Shilling.
 "The modest title of this little book will scarcely perhaps sufficiently indicate its value."—*Musical Times*.

"A great deal of information as to what is generally called Thorough Bass is presented in a concise form, as well as the principles of Harmony."—*Orchestra*.

LAMBORN COCK, 23, HOLLES STREET, OXFORD STREET, LONDON, W.

Just Published.

EPPING FOREST. Song. Words by OLIVER BRAND.
 Music by LEONARD GAUTIER. Price 4s. London: DUNCAN DAVISON & Co., 214, Regent Street.

THE GOOD SHIP ROVER. Words by "WEISTAR."
 Music by J. L. HATTON. Price 4s. London: DUNCAN DAVISON & Co., 214, Regent Street, W.

RICORDI'S CHEAP EDITIONS.—The celebrated and cheapest Vocal Edition of Complete Operas, in large 8vo, from engraved plates, containing 35 operas, is just increased by—

BELISARIO (DONIZETTI)	net 3s.
BRAYO (MERCADANTE) 3s.
GIURAMENTO (MERCADANTE) 3s.
DITTO FOR PIANOFORTE SOLO, containing 36 Operas, is just increased by DON PASQUALE (DONIZETTI)	net 1s.

THE PIANIST'S LIBRARY.—The Large 8vo Edition (from engraved plates) of the Pianoforte Collection L'ARTE ANTICA E MODERNA (The Ancient and Modern Art), containing SIXTEEN VOLUMES, is just increased by a volume of the best compositions by the celebrated Italian pianist, S. GOUNELLI net 2s.

SYSTEMATIC AND PROGRESSIVE SELECTION OF EASY COMPOSITIONS OF CLASSICAL AUTHORS.

A large 8vo Vol. (19 Authors, 55 pieces)	net 1s. 6d.
24 PRELUDES FOR PIANO SOLO, by S. GOUNELLI 1s. 6d.

THE SACRED SERIES, containing seven volumes, in large 8vo (from engraved plates), at 1s. each, is just increased by MOZART'S REQUIEM, Vols. 8 and 9 net 2s.

RICORDI, 265, REGENT STREET, W.

BIZET'S *JOLIE FILLE DE PERTH* IN VIENNA.*

The reactionary—we had well nigh said the disinterring—force which generally comes into play after the first great successes of a new composer, has not been wanting in the case of Bizet's *Carmen* any more than on other similar occasions; his earliest operas are now being brought forth into light. After *Carmen* there was, unfortunately, nothing more to be expected from the young master; he died suddenly, exactly three months subsequent to the first production of that work, on the 3rd June, 1875. His two previous operas, *Les Pêcheurs de Perles* (1863) and *La Jolie Fille de Perth* (1867), came to the surface without making any particular impression at the Théâtre-Lyrique and speedily vanished again. *La Jolie Fille de Perth*—I do not know why the German translator has confiscated her fairness†—is modelled on Walter Scott's similarly named romance and is pretty well to the following effect:—

A young armourer, Harry Smith, is in love with Catherine Glover, the fairest maid in all Perth, and is loved by her in return. The girl's father favours her betrothal, for which the feast of St Valentine, which is close at hand, will afford the warmly desired occasion. The instant before Master Glover and his pretty daughter visit Smith at his smithy a Gipsy, pursued by a number of importunate gallants, seeks refuge there and conceals herself in an adjoining room. Behind Catherine, a noble admirer of the sex, the Duke of Rothsay, also steals into the smithy, where he finds means to remain and persecute Catherine with bold compliments. Overcome by jealousy, Smith raises his hammer against him—when suddenly the young Gipsy, Mab, rushes in at the right moment between them. She fortunately prevents an act of violence, but, on the other hand, she excites Catherine's jealousy. Catherine thinks her intended husband is faithless, and scornfully flings away a golden rose he has just given her. Mab, unobserved, picks up the ornament. The second act transports us to the Market-place at Perth, during the revels which are going on there and in which the Duke plays an active part. He takes the Gipsy on one side and begs her to afford him her assistance in prevailing on Catherine to allow herself to be transported, masked, and in a litter belonging to him, which will be in waiting, to the ducal castle. The Gipsy promises she will do so, but herself assumes the character of the unsuspecting Catherine, and, enveloped in a black domino, glides into the litter, which is at once borne off with her. In the great hall, festively illuminated, of the castle, the Duke, radiant with delight, receives the visit of the masked Gipsy, whom he believes to be Catherine, and from whom, also, he receives the golden rose with which we made acquaintance in the first act. Soon afterwards the real Catherine, accompanied by her Father, who has been invited by the Duke, enters the hall. Smith, supposing she came in the litter, overwhelms her with reproaches, which she does not comprehend. When he sees the golden rose in the Duke's doublet, the last doubt as to her faithlessness vanishes, and, casting her indignantly from him, he allows her to fall fainting to the ground. This ends the third act. The fourth and last begins with a quarrel between Smith and his Workmen, who, convinced of Catherine's innocence, passionately espouse her cause. As, however, Smith continues to utter taunts against her, a Workman named Ralph challenges him to single combat. In the original book, and, in conformity with it, on every French stage, the opera concludes as follows: At the moment that Smith, after taking a touching farewell of Catherine, is about to hasten to the combat, the Duke, hurrying in, stops him and says "Catherine is innocent! She whom I held in my arms that evening was another!" "Who was it?" asks Smith. "It was I!" exclaims the Gipsy, flinging herself repentantly at Catherine's feet. The merry "Valentine" chorus strikes up, and all ends in joy and reconciliation. Instead of this simple, natural, and appropriately rapid finish, we have in the German version a complicated denouement which for unintelligibility and bad taste is utterly unparalleled. The Duke, who, by the bye, is the only person who can speak the decisive word of explanation, does not appear at all in the fourth act, but, on the other hand, Catherine has, for a while, to—go mad. "Poor child," Papa Glover, much to our surprise, informs us,

"she was too weak! Ah! her mental powers have given way!" Then Catherine, with haggard looks issues from the house, and sings to the assembled crowd one of the insufferable mad airs, overlaid with florid ornamentation, which, oscillating on virtuoso-like shakes between laughter and sobs, employ the saddest of all diseases as a frivolous operatic embellishment. For this, see *Lucia*, *Linda di Chamounix*, *L'Etoile du Nord*, &c. Unluckily, moreover, Catherine Glover's totally unexpected mad air is one of the most insipid numbers in the entire opera, and instead of finishing the latter triumphantly, just crushes it. But how is the poor mad girl cured? Simply by the Gipsy in Catherine's dress, appearing at Catherine's window, when Smith treats this fetch to his serenade of the second act! Catherine is evidently less deranged in intellect than we are, for she forthwith comprehends the slyness of the proceeding, and, perfectly restored, throws herself into Smith's arms with the words: "Ah, schön' Tag, du lieber Valentin, schön' Tag!" † All present join in with a chorus, and we learn for the first time that people in Germany are accustomed to greet each other with "Schön' Tag!" It is really not complimentary to us that the authors should have manufactured expressly for our use this new ending, supposed to be more effective than the other, but really unmeaning and repellent. We should, without more ado, plead for the restitution of the original, if we thought the opera destined to have any run here.

The observant reader will probably have formed his own opinion of the libretto, and it is with astonishment that we see the name of a skilful librettist like Saint-Georges on the title-page. He merely furnishes one example more that a bad libretto may be hatched from a good novel. Not one of the personages is able to excite deep sympathy in us. All that with which Walter Scott invested them by way of sharp, pleasing characteristic traits, is, as it were, wiped out in our libretto: the bold armourer is diluted almost into a woman's tailor; Ralph, from an important and romantic figure, is shrivelled up into an incomprehensible and superfluous episodical creation; and the Gipsy becomes perfectly unintelligible in words and actions. All the other personages are of the approved conventional stage pattern. Beginning with a clumsy intrigue, to which Catherine falls a victim, the whole action proceeds through a course of such improbabilities as we cannot sanction even in opera, because they do not repay the implicit faith demanded of us. What renders the present book still more unacceptable is the fearful German in which it is written. We have, on more than one occasion, directed attention to the lamentable verbal attire in which, now-a-days more than ever, French and Italian operas appear upon the German stage. Germany, the home of the most celebrated translators and most delicate linguistic artists, sends forth the worst translations in the world, when called upon for marketable and fashionable commodities, among which it appears that operatic librettos must be reckoned. How incomparably better is the Italian translation printed with the German pianoforte arrangement of *Das Mädchen von Perth*! Here are a very few examples of the latter:—

The Duke begins his drinking song with the words:

"Zu dem, damit auch meine Denkmalsart durchdringe,
Den Königsbecher man bringe!"

From Mab we hear the following rubbish:

"Seufzen ist vergebens, Liebesschmerz und Muth,
Sein Idol des Lebens nur lacht seiner Gluth."

Ralph's song is an especially charming bit:

"Wenn das Feuer der Liebesmacht
Ungeheuer brennt Tag und Nacht,
Ich es lösche auf einen Wink—
Wie die Frösche nur Wein ich trink!"

These wine-drinking frogs are the invention of the translator, who hatched them in a cold sweat for the sake of a rhyme to "lösche." §

EDUARD HANSLICK.

(To be continued.)

† "Ah, fine day, thou beloved Valentine, fine day!"

§ The French original runs thus:—

"Quand la flamme de l'amour
Brûle l'âme nuit et jour,
Pour l'éteindre, quelquefois
Sans me plaindre, moi, je bois."

* From the Vienna *Neue freie Presse*.

† The German title is *Das Mädchen von Perth* (The Maid of Perth).—TRANSLATOR.

AN OPERATIC WAR.

(From "The Lute.")

Some years ago, an American artist was pleased to give me, in a very bright and entertaining way, her impressions of English people and English things. At one moment the merry face clouded over, and she said, "May I speak what I think about your newspapers?" Begged to do so without reserve, the fair lady continued: "Well, now, it strikes me they are terribly dull. They are always arguing principles instead of discussing persons. The world is made up of persons, and when I open a paper, I want to know how the world is dressed, what it says, where it is going, and so on. But your journals bore me with essays." Let me confess to the flashing up of an uncharitable thought that, perhaps, my diverting friend saw too little concerning herself in the peccant sheets. However, I pleaded guilty for English journalism, and contritely admitted its limping far behind that of her own land. Since then we have made up a good deal of lost ground, and for imaginativeness and malice in printed gossip need not blush before the typical Transatlantic editor. There is, however, still room for improvement, especially in the domain of musical journalism. For the most part, English critics deal with questions of art rather than with topics personal to artists. They do not run about picking up the sayings and watching the doings of notable singers and players; nor do they venture to inflict upon their editors columns of "copy" respecting the progress of an engagement between manager and *prima donna*. This is old-fashioned and hum-drum, no doubt, but only the great army of readers can change it. Will they do so? Shall we see the critic transformed into the collector of small talk, and required to dog the footsteps of a fashionable "leading lady" rather than to serve the classic muse? The best possible answer now would be a mere guess, but I mean to show the readers of *The Lute* what such a change must imply. In doing so I may instruct some of them; I shall certainly divert all.

Next winter there will be rival Italian operas in New York, and during some months past the opposing managers—Mr Mapleson on the one hand, Mr Abbey on the other—have striven for possession of favourite artists. Both were naturally anxious at the outset to secure Mme Adelina Patti, the most popular of all, but for some time, neither could make progress. The fascinating and artless *prima donna* seems to have treated the rival managers much as a coquette deals with rival lovers. She doubtless listened to both, while gently murmuring:

"How happy could I be with either,
Were t'other dear charmer away."

Who shall blame her? She but exercised the privilege of her sex in bringing adorers to their knees and keeping them there. It was, of course, only incidental that, while suspense lasted, Mr Mapleson bid against Mr Abbey, and Mr Abbey against Mr Mapleson, till the proffered "settlement" reached a fabulous sum, going up more and more rapidly as the time approached for Mme Patti's return to Europe. Had all this happened in England, journalism would have given it an occasional paragraph and no more. The New York papers filled columns with it, and in the crisis of the struggle came out with sensational headings as though the fate of an empire trembled in the balance. I have taken the trouble to read some of them and make a consecutive story from their reports of the closing fight. It is an edifying tale of personal journalism and contemporary artistic life.

The twenty-third day of April last was "the most eventful one known since Colonel Mapleson hoisted his standard above the walls of the Academy." All through its weary hours, sounds of battle were heard, and in the afternoon a reporter left the *Times* office for the gallant Colonel's head-quarters to see how the fight was getting on. He found suspense and anxiety there, sitting on a group of *aides*. Mr Croft, "wearing a thoughtful look and a heavy brown overcoat . . . appeared to be waiting developments and an invitation to go out and see a man." Mr Arment had put on a smiling face, though his silk hat looked a little dim and lustreless; Mr Angelo, in an overcoat "that would have covered a pair of horses," seemed thoughtful, and the rest expectant. They were silent, moreover, save when one or another suggested the propriety of going across the way to examine some newly imported Rhine wine. "What are you all waiting for?" said the reporter, and was answered, "To find out about that Patti engagement." Just then the chief entered, amid cries of "How goes the day?" The Colonel shook his head. Abbey had brought up fresh reserves. "He has offered her another thousand dollars!" Mapleson was anxious as Wellington just before Blucher's guns opened. "You can't fight Vanderbilt, you know," he said plaintively, "that is, not if you are only an Italian opera manager." On all other points the Colonel showed that Abbey was completely "out of the running." Lucca,

Sembrich, Tremelli, Valleria, Lablache, stood bound to the Academy, and Gerster would sing there if she came to America at all. Here the reporter put in a word on the other side: "Mr Abbey has a very strong tenor in Signor Campanini." The Colonel admitted it, but doubted whether he would appear, and gave reasons, which are both physiologically and historically so curious—to say the least—that I reproduce them in full. "A singer's voice, let me tell you, is like a very fine musical instrument—that's just what it is, in fact. It has got to be kept in use all the time. Now, when Mario was singing for me in London, he was doing splendidly, but he came to me and said he needed a rest. I argued with him, and told him he did not, but he insisted, and I released him. He never sang another note. Annie Louise Cary went away from me to take a month's rest, and she never sang again. Now, Campanini has been taking a year's rest. Do you think he would do that and live by spending his own money, when there are any number of European managers ready to give him any price to sing for them? I don't believe he is coming to America at all." With this exercise of a splendid imaginative faculty, the manager dismissed Abbey's last hope, and his own interlocutor at the same time.

The reporter next presented himself at the enemy's quarters, and found Mr Abbey, whom he calls an "incipient impresario," standing near the box office of Fifth Avenue Theatre. Here is a pen and ink sketch of Colonel Mapleson's doughty foe: "A very shiny silk hat crowned his raven locks, and his luxuriant dark moustache stood out on each side of his mouth with an air of distinction. A standing collar of generous height encircled his neck, and a dark overcoat with expansive silk facings hung upon his broad shoulders. In the centre of his dazzling white percale shirt glittered a single stud, the central figure of which was a large emerald surrounded by half-a-dozen gleaming diamonds. From beneath his waistcoat dangled a large gold seal. His countenance was smiling, and his manner of speech gave evidence that he was not weighted down by the importance of his position." With this impressive personage, the reporter did not get on so well as with the generous and communicative Colonel. Mr Abbey dealt only in negatives; his "manner of speech" reminding one of "Non mi ricordo," as used at the trial of Queen Catherine, and "Non possumus" as employed by the late Pope. Oh, no! Mr Abbey had done nothing; he had not engaged Patti; he had not, in fact, engaged anybody, and it was of no consequence. "I'm in no hurry," said Mr Abbey, and sauntered away, softly smiling. Thereupon the astute reporter hastened back to the Mapleson camp, and found consternation where he had left anxiety. "Abbey's got Patti," was the cry that rang around in melancholy accents. There could be no mistake, for had not Mapleson's business manager seen the contract? An hour or two later the Colonel announced to his "benefit" audience that the *diva* would sing for him. Imagine the perplexity of the poor reporter! What was he to believe and make the next morning's public believe with him? In this state of mind he again encountered the Colonel, now radiant, save when he thought of the price to be paid for his triumph—5,000 dollars a night; or, on the whole season, 25,000 dollars more than under the previous contract. "This is Abbey's doing," said the victorious manager, and straightway called his rival a "guastamastiere," adding impressively, "Don't forget that word." So ended the memorable twenty-third of April.

On the morning of the 24th, a *Herald* reporter saw, in front of the Windsor Hotel, a wagon loaded with large trunks, some bearing Patti's name; some Nicolini's. A few minutes later he stood in the lady's "parlors," armed with a note-book and pencil. The fair tenant had astonishing witness to bear. "Nothing is settled yet," said Mme Patti. "But," interjected the startled journalist, "you have decided to sign with Colonel Mapleson, have you not?" The *diva* at once used uncomplimentary language: "I am very displeased with that person, and I would give—oh! I would give anything—if he had nothing to do with the business." "How has he displeased you?" "Oh! in ever so many ways. . . . He has had many opportunities of saying things nice and pleasant about me, but he has generally done the reverse." Mme Patti then favoured the reporter with a glimpse of the Colonel in his *vie intime* as a manager:—"Colonel Mapleson comes here when he wants me to sing, and he calls me 'my dear child,' and he goes down on both knees and kisses my hands, and he has, you know, quite a supplicating face, and it is not easy to be firm with a man of such suavity of manners. But I can say that I would be heartily glad if Colonel Mapleson had nothing to do with this matter at the Academy." Mme Patti then turned to Mr Abbey:—"I would be ever so happy if I could sing for Mr Abbey. He is such a delightful manager. I have always had the pleasantest business arrangements with him." After this, the reporter was no nearer the object of his quest, but eventually he came upon it, or, perhaps, fancied he saw it in the fact that Abbey offered the smaller salary

but the larger guarantee, Mapleson the smaller guarantee but the larger salary. One or the other might advance, and in the interests of fair play all round there would be no signature till just before the ship sailed. At midnight, on board the Arizona, Mme Patti was still uncertain, so remaining till her agent, M. Franchi, arrived with news that he had pledged her to the Academy. The satisfied reporter then went away, taking with him the artist's last words, "I am very sorry for Abbey, but, mind, this is done for Mr Gye, not for Colonel Mapleson."

Meanwhile Mr Abbey had been interviewed at his theatre, and found in a placid state of mind. He was not disappointed; he meant to sleep well that night, and to give New York such an opera next season as it never before had. A little later the Colonel also expressed an intention to sleep well, for, as he poetically put it, "The strife is o'er, the battle's done." Coming down to prose, the gallant victor added, "I have called in my scouts, and grog has been served all round." The battle, as it chanced, was not over. Early in the morning, Abbey got round the Colonel's flanks, and attacked his rear with such vigour that when the *Herald* reporter came on the scene he found Mapleson in the midst of strife, but calm and self-possessed, like all great captains. He was busy signing the contracts of his chorus, some members of which the enemy had surprised and captured. "Four," said the Colonel, "that I had no further use for, and I believe Abbey picked them up at once, at advanced rates." The foe had also carried off Corsini, Costa, and Caravatti, but this troubled their whilom chief so little that he launched into a dissertation upon his chorus singers, "on whom falls the weight of the season," and of whom he expressed himself very proud. "The public often wonder," remarked Colonel Mapleson, "how they take their parts so easily. There is nothing strange about it. They rehearse in real life at home all the characters that they assume on my stage. In a few weeks you will read of their doings in the newspapers." The ingenuous reporter was struck by these words, and going down to Moretti's, came upon a group of the Colonel's brigands. They were "putting in next season's supply of macaroni," but had breath to confirm their chief's words. "Of course we can act," said one. "Next week we go home to rehearse for the fall. In a few weeks you will hear of an English nobleman, attacked and carried off to a cave in the Italian mountains. Little will it be imagined that the outlaws are only Mapleson's chorus rehearsing for his new opera." "Do the ladies also rehearse with you in Italy?" meekly queried the reporter. "Oh, yes," answered the Brigand, "while we rob and kill, they make love and poison dukes. A beautiful tender girl who is with us has been singing in one part for thirty years. She has been asked to be a *prima donna*, but she is too good an artist to leave the chorus. She is great in poison scenes. . . . This is a great and noble life that we lead." The reporter went away.

There remains to record the Colonel's observations upon Mme Patti's thrust at him. "That was only a bit of acting on her part. Why we are the best of friends. I am sure she thinks the world and all of me positively. Franchi told me to-day that Patti had only said this for effect, and that she would make it right when I went to London. Patti displeased with me! Why how could she be? She has given me a pressing invitation to spend a week at her Welsh castle, Craig-y-Nos. Egad! I think I'll accept it. She'll be so glad to see me." With this "flourish" the gallant chief retired from the field of victory, his blushing honours thick upon him.

I have imagined nothing of the foregoing, the whole story, and much more, duly appeared in the leading dailies of New York, and this is personal journalism carried into the domain of music. How does the English reader like it, apart from any amusement it may afford? Shall we Americanise our fourth estate for the sake of the dignity and usefulness thereby to be secured; for the sake of giving artists that sense of personal importance in which they are notoriously lacking, and for the benefit which will accrue when the public take more note of interpreters than of the thing interpreted? These questions are worth considering.

JOSEPH BENNETT.

NICE.—The repertory for the season, which began on the 10th of the present month and extends to the 10th July, at the Théâtre du Cirque, will include *Pepele*, *Le Educande di Sorrento*, *Crispino e la Comare*, *Il Barbiere*, *L'Elisir*, *Don Checco*, *Le Precauzioni Inutili*, *Esposi*, *La Figlia del Reggimento*, *Don Pasquale*, *Fra Diavolo*, *Napoli di carnevale*, *Ciccio e Cola*, *Il Cadetto di Guascogna*, *La Campana dell'Eremitaggio*, and *I Due Ciabattini*. Sixteen operas in two months!

VIENNA.—The short Italian season at the Carltheater resulted in a deficit of nearly ten thousand florins for the manager, Merelli. This is in a great degree attributable to the unsatisfactory conditions of the theatre itself, which possesses neither the scenery nor appointments indispensable for a high-class operatic undertaking.

MR HALLE'S CHAMBER MUSIC CONCERTS.

The recitals of pianoforte music begun years ago in St. James's Hall by Mr Charles Hallé have for some time past been slowly changing their character, and now, indeed, pass under another name. From compositions for Mr Hallé's instrument alone the scheme was first extended so as to include an occasional work for the pianoforte combined with the violin. Then concerted pieces, requiring a larger number of performers, were introduced, and by degrees it came to pass that summer concerts, differing little from those affectionately known as the "Pops," took a hold upon public favour. The pianoforte still continues to maintain a very conspicuous position, and perhaps will always do so, but in the name by which the enterprise is now known there is nothing to prevent a liberal presentation of works for bowed instruments only, and placing the concerts exactly on the lines of their winter congeners. Mr Hallé, who has again chosen the Grosvenor Gallery as the scene of his operations, may be congratulated upon the good fortune which gave him the opportunity of such a selection. It is something to enjoy music under the conditions of a thoroughly artistic atmosphere, and amid appropriate surroundings: but a higher advantage springs from the fact that the room in New Bond Street favours, by its moderate dimensions, the hearing of works for the chamber as they should be heard. Far better listen to such works in St. James's Hall, or even in the monstre building of South Kensington, than not do so anywhere. Chamber music, nevertheless, is a very different thing in a "room." We say, therefore, that the concerts to be given at the Grosvenor Gallery every Friday evening till July 6 next have the highest value possible to their kind. They present the choicest compositions played by excellent artists, under circumstances most favourable to the best effect.

The first performance took place on Friday last, when a selection abounding in merit, if not in novelty, was put forward by Mr Hallé, who had as his associates Madame Neruda, Herr Ries, Herr Straus, and Herr Franz Neruda; Mr Robert Mendelssohn, a distinguished amateur, and relative of the great composer, also giving valuable help in Schubert's "C major" quintet for strings. The programme included, besides the fine work just named, Beethoven's Sonata in E flat (Op. 81), played of course by Mr Hallé; Schumann's "Fantasie-Stücken" (Op. 73), for pianoforte and violin; and Gade's pianoforte trio in F. What measure of justice was done to these things by the eminent artists above-named there is no need to point out. Enough that the music and its interpreters were fitly mated. Next Friday (25th) the programme will have a fresher interest, owing to the choice of Brahms's pianoforte trio in C and Cherubini's quartet in E flat—a work of great beauty and very considerable individuality. Mr Chappell now and then puts forward an example of the "grim Florentine," but has not done so lately often enough to rob Mr Hallé's promise of a special attraction.—D. T.

AN INCIDENT FOR THE PSYCHIC SOCIETY.

(To the Editor of "The Times.")

SIR,—The following curious occurrence happened to me recently. On September 6th, 1874, died Herr Papé, first clarinet in the Crystal Palace band, an orchestral player of singular charm and purity. Two days afterwards I wrote to Mr Manns, the conductor of the band, to ask when the funeral would take place, as I wished to attend it. On May 1st, 1883, years later, the letter-box of Mr Manns' house was taken out for the repair of the lock, and inside the box my letter of eight and a half years old was found sticking. That same day, three hours later, I was standing by Mr Manns' side in the Crystal Palace orchestra, listening to the rehearsal of the new Schubert Symphony. In the slow movement there are some beautiful clarinet passages, and I said to Mr Manns, "How much dear old Papé would have enjoyed these; and how he would have played them!" He replied, "After the rehearsal I will tell you something strange about Papé"—meaning the discovery of my letter. Papé's name had not crossed our lips before for years.—Your faithful servant,

G. GROVE.

Lower Sydenham, S.E., May 21.

BRUSSELS.—It is said that the managers of the Théâtre de la Monnaie are in negotiation for next season with the tenor Villaret, late of the Paris Grand Opera. Among the principal works first heard at the Monnaie during the season just past was Boito's *Mephistopheles*, (never previously given in French), and *Jean de Nivelle*. To these may be added Wagner's *Nibelungen Tetralogy*, with Friedrich-Materna, Kindermann and Scaria. Among works not heard for some time were Halévy's *Eclair*, Boieldieu's *Fête du Village voisin*, Adam's *Poupée de Nuremberg*, Delibes' *Si j'étais Roi*, Mozart's *Nozze di Figaro*, and Massé's *Noces de Jeannette*.

THE MALVERN HILLS.

(To the Editor of the "Musical World.")

SIR,—The excellent and full reports you have given of the meetings recently held respecting the preservation and improvement of the Malvern Hills have been the means of conveying information over a very extended area, and visitors to Malvern really know the requirements more than the Malvernites themselves.

Nature has done much for this lovely spot, more than the enterprise of those who live there. It is well known that the hills are the chief attraction, and it might well be asked what have the residents done to provide those subsidiary arrangements to attract visitors, and to protect them from the violent storms and winds when they ascend the heights? If the question is asked, I reply, "Nothing." Who made the roads and walks years ago? Why visitors! We who live at the base of these hills owe a debt of gratitude to the departed Lady Harcourt, Mr. Morris, and others, who contributed for many years to the support of the hill walks. Lady Harcourt saw the necessity of some place for shelter, which she erected without opposition or hindrance. After her, within a very few years came "visitors" again who found the hills required attention, and Mr Bazelgette, C.E., and Mr Knowles King took a very warm interest in doing something for the benefit of all classes who ascended the Beacon. Not only did they think shelter desirable, but that some explanatory medium would be a great boon, by giving information of the hills. It was felt that excursionists and others, when they reached the goal of their ambition to these breezy heights, ought to have some place of shelter from the piercing cold winds, besides getting an educational knowledge of the fine surrounding landscape. So that when they had inhaled the pure oxygen, and had had the various objects described to them, they might leave the heights not only benefited physically but wiser and more intelligent men, able to convey information which would induce others to come and spend a day upon these renowned hills. Upon commercial grounds and for sanitary reasons the Malvern people are in duty bound to do something, or else fall behind other centres of attraction. I remember when vast thousands came from the Black Country, and monopolised the hill top, and it was considered detrimental to the ordinary visitors. People said the place was ruined. Since then a great change had taken place. The complaint now is that we do not get enough visitors, and consequently do not take so much money, for we have, as I have said, to look at things from a commercial point of view. The day is gone for monopoly; things are getting more equalised; education in science and the enterprise of working men have superseded the old standstill condition of things. We have now ordinary working men who carry influence with them. Look at our meetings on this important "hills question"!

I will now refer to the public meeting called by Dr Gully, in support of the Bazelgette scheme and held in the Lyttleton School-room, when Mr Bazelgette advocated the provision of an "indicator" on the Beacon—a round table marking all the principal objects of interest—so that by looking through a telescope placed in the centre of the table, corresponding with the lines pointing from the centre, the visitor would see the various features in the landscape. This I thought was too limited a scheme, and one that would occupy too much time if many visitors were present. I suggested that it should be on a more extended principle, by adding a camera obscura, microscopes, and other scientific apparatus, and also places for refreshments, and by making it a meteorological station. This was objected to by a few, because of the expense. But the committee appointed set to work in earnest and soon got promises of £300, while 60 of the principal ratepayers signed a memorial, asking Lady Emily Foley's sanction to the erection of the necessary buildings. But her ladyship refused permission, which greatly annoyed many, and the scheme consequently fell through. Some time afterwards I ascertained that the land on the top of the hill did not belong to the Manor of "Malvern," the parish boundary terminating at the Old Herefordshire ditch, and that the top of the Beacon Hill was in the parish of "Mathon," and belonged to Mr J. V. Hornyold, and was his *bond fide* freehold, being a portion of the King's thirds land, and granted to him at the same time as that at which the commoners base their claims. Feeling deeply interested in the Bazelgette-King project, I made application to Mr Lakin to erect an observatory, camera obscura, and places for shelter and refreshment, and got a lease granted for 42 years by paying a ground rental; and it was strongly supported by many of the most liberal and influential men, who contributed and allowed me to make use of their names as patrons. The buildings were finished, and for several years were highly appreciated by visitors who felt they were safe on the summit from the capricious storms. But the undertaking no doubt caused jealousy, some thought I was going to sell intoxicating drinks, while others disputed Mr Hornyold's title; and finally they

agitated to have the matter settled in a court of law. Now I am coming to the real facts of this agitation, and I ask, what has been done, after spending £2,000? They have found that Mr Hornyold has the title deeds of this section of the Malvern range, and though he consented to meet the wishes of the agitators and gave up this valuable property, he still holds the freehold of it, by retaining the springs and minerals.

There has been so much misapprehension as to the rights of the Hornyold Hill property, on the part of people who are mere strangers to the locality, that I think a little information upon this important point, and giving the names of those who have leased the various sections from time to time, would be useful. The eastern side of the north hill was let to "Leonard Hill," who enclosed it for 99 years, and built the cottage now upon it, afterwards rented by Mr. Morrison. The western side of the north hill was leased to a Thomas Ruck, was enclosed 60 years ago, and much of it cultivated; afterwards leased to "Matthew Lane" and others. The Cherry Orchard estate, which extends to the "Beacon" on the western side, was leased to a Mr Dangerfield for 99 years, the lower portion was under cultivation for many years, and had a farm-house and cottages erected upon it. The cottages went to decay in consequence of one of the inmates having committed suicide and no one caring to live there afterwards, in those superstitious days. I am the only one in connection with this unpleasant business who has had to suffer, being entirely deprived of my business after having been 27 years on the hills, and not having been compensated. I trust those who know I was entitled to compensation, and that I have been ill-used, will use their interest in my behalf, and aid me in the endeavour to secure the remuneration which I may expect after doing my duty for so many years.

With regard to the proposed Act of Parliament, which has been abandoned, it was very unpopular on both sides of the Malvern range; and in my opinion the simple and effective way proposed at the "Colwall" meeting, of having parochial committees, will accomplish every thing necessary to preserve the Hills from spoliation. No doubt the Enclosure Act of 1876 will give the combined Committees the power necessary for improvements of the common land leading to the "Beacon," and all classes will feel it a duty to support those appointed for the general interest and benefit of the various parishes concerned.

JOHN DOWNS.

West Malvern, January 22nd, 1883.

P.S.—I have already addressed the *Hereford Times* on this matter, but the wide circulation of your highly-esteemed journal, far wider, I may say, especially in Australasia, with New Guinea thrown in, Egypt (where Sir Arthur Sullivan did not compose his expected "Egyptian Symphony"), Mid-Africa in general, Heligoland, Borneo, Formosa, the Corals, Java, &c., in particular, it came into my mind to solicit your advice. Lend me your ear.

J. D.

[There are oases in various deserts, including Sahara, which would afford excellent positions for practice. With regard to observatories, select the highest peak of the Himalayas (Mr Whimper will "polish it off" for you in no time), and observe the stars of the eleventh and twelfth magnitudes keenly. You will find your account. Restaurants, in either case, peremptory.—Dr Blidge.]

DELDEVEZ has signified his intention of resigning the conductorship of the Société des Concerts du Conservatoire, Paris.

PAULINE LUCCA'S MARGUERITE.—Gounod's *Faust*, always attractive with Mme Lucca as the heroine, remains so still, and is likely to remain so. Her Marguerite is a thing unique of its class, and for admirably sustained earnestness has not been excelled within our remembrance. In the great tragic scenes—comprising Marguerite's agony at hearing the curse and witnessing the death-struggles of her unpitied brother; that before the cathedral, in which she vainly strives to pray, despite the sarcastic taunts of the arch-fiend; and last, not least, that in the prison, where, prostrate and disheartened, she resists both the threats of Mephistopheles and the seductive pleadings of Faust, adjuring her to escape from the condemned cell and fly with him as he is finely impressive as ever. In the garden scene, from the opening legend, at the spinning wheel, to the crowning triumph of Gounod's masterpiece, the love duet (no matter who may have been her Faust, from Mario downwards), Mme Lucca has always made her mark, and still holds her own against her most eminent competitors. All her best points were appreciated by the audience, and applauded without stint. The performance, indeed, has not lost one atom of its charm.—*Graphic*.

ROYAL ITALIAN OPERA.

The season at this house continues to be interesting and attractive, although the works performed are taken from the most familiar part of the repertory. For a result so desirable the directors have not had to employ subtle or far-fetched means, since it may be traced simply to a judicious distribution of characters among the members of a strong company. *Lucia di Lammermoor* is stale enough to warrant the most confirmed "deadhead" in declining to help make a house, but its recent performance actually drew a large audience, and brought money to the treasury. This was because Mme Sembrich—the Lucia whose *début* has not been forgotten—played her old part, in association with an Edgardo (Signor Ravelli) new to the Covent Garden stage. Mme Sembrich easily made the success for which, in her experience, Donizetti's opera always serves. Her vocalization was even more full of dash and daring than usual. She seemed determined to begin the season's work with a brilliant "hit," and carried her purpose to an issue declared satisfactory by the public with a voice admitting no contradiction. Signor Ravelli was a formidable rival of the *prima donna* in this respect. He has improved since his last appearance at Her Majesty's Theatre, and is now, as operatic tenors go, a very acceptable artist. Obviously the Covent Garden audience so looked upon him, "Fra poco" being, for once in these latter days, sung to a full house. Signor Ravelli need not expect a greater compliment from a public long accustomed to run away after the demented heroine's last note.

Il Trovatore is, perhaps, even more hackneyed than *Lucia*, yet Verdi's opera proved no less successful than Donizetti's, thanks to a novel cast, which included Mme Pauline Lucca as Leonora for the first time in England. Mme Lucca's assumption was in no sense an experiment. She had played the part abroad with a success marked enough to become famous, but, even without such repute, her Leonora would have been accepted beforehand. Whatever this artist's precise rank as a vocalist, it is as an actress—as a delineator of strongly marked character and powerful passions—that she is best known and esteemed. In *Il Trovatore* she could not but find ample occasion for a striking performance; and it was reasonably expected that in more than one or two situations her strong dramatic instinct would produce unconventional effects, such as are never more welcome than on the tradition-haunted stage of opera. Mme Lucca fully met the expectations that had been formed. She invested the character with a new and refreshing power, because she impressed upon it the stamp of her own individuality. The details calling for notice were many; but beyond question success culminated in the "Miserere" scene, which Mme Lucca made profoundly impressive, without resort to any means that could be called strained or artificial. In point of fact, the German *prima donna* was, as always, least stagey where she was most powerful. Her fine dramatic promptings led her at once to do the right thing in the best way. That she sang the music with full and intense expression need not be said, nor are we required to state in what overflowing measure the audience acknowledged the merit of a representation therefore known only by repute, but henceforward to be familiar. The Manrico of Signor Mierzewsky had no special merit, unless a fine *ut de poitrine* in "Die quella pira" may be so regarded. Mme Tremelli was an efficient Azucena, and a *débutant*, Signor Battistini, if not a very striking Conte di Luna, displayed ability enough to secure attention for his subsequent appearances in more suitable parts.

The house was crowded on Saturday night to mark the *rentrée* of Mme Albani after her successful campaign in the United States. What welcome she had may easily be imagined. It was of the heartiest kind, long and loud applause delaying the action of *Rigoletto* when Gilda appeared in her father's garden. The choice of Verdi's tragic masterpiece for such an occasion needed no apology. Mme Albani is heard and seen at her best in the part of the unhappy heroine, since it makes large demands upon the artistic earnestness and enthusiasm with which she is so liberally endowed. Her performance in this and every other respect was no less admirable than of old, and from the light-heartedness of "Caro nome" to the profound despair of the closing quartet, she sang with the expression of an artist no less than with the excellence of a finished vocalist. Mme Albani had no difficulty, therefore, in resuming her old place in the esteem of opera-goers—a place well earned and bravely sustained. She was assisted by Mdle Tremelli as Maddalena, M. Devoys as Rigoletto, Signor Ravelli as the Duke, and Signor Monti as Sparafucile. These artists showed themselves well qualified to appear in such company; the general performance, about which no particulars are required, being also worthy an occasion of mark.—D.T.

PROFESSOR AUGUST WILHELMJ recently hurt his hand so badly at his villa in Biebrich that he is for a time unable to play.

REVIEWS.

How to play the violin. By an amateur. (Moore, Chichester.)

The experiences of an amateur violinist in his earlier agonies of practice are no doubt of a troubled and irritating kind, but now and then the adventurer triumphs. In the present instance he finds courage to write a book, which, though it may be carried in the waistcoat pocket, contains much information that may be studied with advantage by beginners who 'like himself, simply wish to play for the love of the instrument, leaving the higher branches to worthier teachers and performers.' He takes occasion to describe in detail the component parts of the violin and its fittings, and then follows a variety of rules regarding the general art of playing and the attainment of reasonable proficiency. The writer's hints have of course all been given before in the countless books of instruction, dedicated to the fiddle, but when an 'amateur' speaks, there is no reason why his brother devotees should not listen to him, especially when, as in this case, he has a good deal of knowledge at his disposal, a neat way of communicating it, and an enthusiasm on behalf of his favourite instrument that is both pleasant and infectious.—H.

How to teach the Pianoforte to young beginners. By Lady Benedict. (Hughes.)

A manual from the pen of Lady Benedict on the above subject instinctively invites attention. The lady herself is not only a skilled executant, but has in her husband a technical counsellor of the supremest authority, and hence it may easily be presumed that the present tract is the product of a dual intelligence in which trust may confidently be placed. It must not be forgotten that the object of the little book is to teach the teacher and so correct many of the injudicious methods of early tuition which the ordinary household governess, from her limited knowledge and inferior experience, is but too prone to adopt. Written in progressive sections and in a familiar vein, its clear and minute elucidation of primary facts and inferences ought to be useful to those who have anything to do with the "young idea" in the way of pianoforte instruction. It gives, in short, good advice to many people much in need of it, and fills up an educational void in a form not hitherto thought of.—H.

MASKELYNE AND COOKE.—The equally interesting and ingenious entertainment presented by these accomplished illusionists at the Egyptian Hall has now received an addition which will recommend it still more strongly to those who have been so long puzzled and perplexed by Mr Maskelyne's apparently inexhaustible series of mysteries. His audience find themselves for the first time privileged to peep behind the curtain, and every facility is placed at their disposal to enable them to discover how several apparently inscrutable feats have been performed by the simplest means. It would be unfair to the originator of some of the most surprising illusions ever brought before the public to reveal in print those disclosures which Mr Maskelyne so unreservedly imparts to all who may feel inclined to take advantage of the present opportunity. The secrets of the famous cabinet of the Davenport Brothers, whose claims to supernatural aid in the accomplishment of previously unknown wonders gave rise to so much controversy some sixteen years ago, are now lucidly explained for the first time, and, after again astounding spectators by the swiftness with which musical sounds are produced, and coats and waistcoats fly through small apertures, while the two occupants of what the old lecturer Dr Ferguson used to call "the structure" are apparently strongly bound with ropes, always subjected to the closest examination, Mr Maskelyne takes the audience freely into his confidence, and exposes the whole system of the juggling contrivances brought into requisition. These revelations will startle certain members of the community who for a long period maintained that human agency was not adequate to the effects produced by the Davenports under the rigid conditions imposed. Much more suggestive of spiritual aid is the new system of "mental telegraphy," invented by Mr Maskelyne, who, without confederacy and affording no sign by the movement of a muscle, contrives to impart to his writing automaton "Zoe" any words or numbers whispered to him, and, standing with his back to the mechanical figure, allows the spectators to see accurately and instantaneously recorded on a large tablet the precise communication he has privately received. After this, the extraordinary effects of a supposed spiritual *séance*, in which female forms are materialized in mid air and a gibbering skeleton comically dances along the platform, playing at football with his head and anatomically dissecting himself at will with a ludicrous anxiety about the exact disposition of his component parts, seem to be quite easy of comprehension, though each visitor leaving the Egyptian Hall expresses a sudden determination to ask somebody else how such mysterious movements can possibly be managed by any new electrical combinations.

TO CORRESPONDENTS.

NEMO.—Fernanda Tedesca, Marchese di Ceglie. May her shadow never be less.

SAGRAMORE.—Anon, anon, Sir; your last has found sundry judicious admirers. Persevere and prosper. Browning, as you suggest, is a mighty poet.

DEATH.

On May the 18th, at 50, Moray Place, Edinburgh, JANE HELEN LEE, widow of the late JOHN THOMSON, Professor of the Theory of Music in the University of Edinburgh, and daughter of the late Very Rev. John Lee, D.D., Principal of the University of Edinburgh.

MR CHARLES DAVISON begs to announce that he has resumed his Pianoforte Teaching. All communications to be addressed care of Messrs Duncan Davison & Co., 244, Regent Street, W.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MAY 26, 1883.

The Tittering Titmouse.

*Hush! Do you hear the tittering titmouse singing away,
Sweetening half and embittering half the beauty of May?*

*There—where the gorse in a tremor is gleaming as yellow as
honey
A golden flood of old memories, hopes that used to be sunny.*

*He mounts not up with the wonderful skylark out of one's
sight,
But stays with the cornflowers under, fulfilling the day of
delight.*

*Nor is he a mournful forester sitting alone with sorrow
Nightingale-like, but a chorister letting no fear for to-morrow
Hinder the breeze and the bees and the swallows that come
from the sea
In days that gladden one's weazand, the air is so fresh and so
free.*

*We that are wise in a purpose, a wish to improve on the
present—
Doesn't he say, now, chirp us a cleverer scheme, and as
pleasant?*

*And so, that sound of my favourite's weird little one long word,
The gayer he gives it the graver it seems (with you is it heard?),
Bringing to mind what might have been done in the days that
are done for.*

*Death-white stars of the night have been. What is the
glorious sun for?*

SAGRAMORE LE DESIROUS.

"PALMAM QUI MERUIT FERAT."

(From "The Musical Standard.")

Although everyone would respect the exercise of Professor G. A. Macfarren's private judgment in not at first wishing to accept the honour of knighthood, there is a general feeling of satisfaction in the fact that he has given up his original personal reluctance to accept a new dignity, and has, in what may be fairly termed the general feeling of the art and to the gain perhaps of the institutions he is intimately connected with, decided to accept a graciously thought of and well meant honour. The world has long since decided very properly upon placing such a high value upon the noble artistic labours of the great English composer, theorist, writer, musical chief, and large-minded

teacher, that no external honours or title could add force to the esteem in which Sir George Macfarren is held. But it is a good thing for the art and for artists, that so true and good a man should be thus honoured, and by his good name lend honour to honour itself. Not only is the example of such a well-bestowed title an encouragement and new strength to the brother artists of the previously highly distinguished musician, but the judicious bestowal of the title exercises real power in the social uplifting of the followers of the art. Sir Arthur Sullivan and Sir George Grove are to be congratulated upon similar grounds, and as bearing company with the great English artist, whose name calls up thoughts of an earnest, laborious, patient life, adorned by high gifts and great virtues, a life which every lover of English music must contemplate with national pride and affectionate admiration.

That Sir George Alexander Macfarren may live long to benefit English art by his manifold and distinguished labours will be the fervent hope of all who love the art and can appreciate the good done by gifted, earnest, noble-hearted, and self-sacrificing artists.

E. H. TURPIN.

[To add another line to the foregoing just and eloquent tribute to a man worthy of all honour, and a brilliant light to his profession, would be to spoil it. We have only to say "Amen" to every word.—EDITOR.]

THE LATE SIGNOR MARRAS.

(From the "Brighton Guardian.")

The musical world has lost one of its brightest ornaments. Signor Marras, the gifted *maestro* and unrivalled drawing-room tenor, the polished man of the world and genial host, is dead. His numerous friends and admirers, among whom were members of the Royal Family and of England's nobility, will learn with regret the disappearance from among them of their justly-appreciated favourite. His charming voice, and the skill, grace, and natural ease with which he poured forth those tender and exquisite melodies—the production of his own mind—which will be heard no more, were scarcely more attractive than his wonderful manipulation of the instrument on which he accompanied himself. "I should know Marras's touch, with my eyes shut, among ten thousand," once remarked a distinguished connoisseur; and nothing could be more true. No one who once heard him place his fingers on the keys could ever forget it; he possessed in common with John Parry the mysterious and idiosyncratic gift of, literally, making the instrument respond to him; only in John Parry's case its talk was grotesque and humorous, while in Signor Marras's it uttered refined and poetical sentiment; he can truly be said to have "discoursed most eloquent music," and well may we lament over such genius, departed! The efforts of the painter's art remain to us; architecture stands before us and wins our retrospective approbation as long as one stone remains on another; music—that is, as much of it as is written—and literature abide with us after their creator is laid in the silent grave; but voice—perhaps the most bewitching of human endowments—once silent, who shall recall its fascination? The ear that listened enchanted will never forget, and to that privileged hearer it is an eternal memory and a joy for ever; but who can describe a sound? And the more sweet, the more rich, the more delicate, the more eloquent its tones, the more difficult to define. Alas! that we shall no more be delighted by his melody, and must henceforth class him with those who live in remembrance only. Signor Marras had suffered, more or less, for some years past, from weakness of the chest, and had retired to the sunny bays of the Riviera, where a bronchial attack has carried him off. He married some years ago a cultivated and accomplished member of the (Yorkshire) Burrell family, who survives to lament him and whose presence added a charm to the well-remembered fashionable *après-midi* given by them at their mansion in Hyde Park Gate. He leaves a family of one daughter and four sons, all unusually intelligent and clever.

Dr W. Spark, the Leeds borough organist, has been elected a Fellow of the "Society of Science, Letters, and Art," of London, in recognition of valuable services rendered to art and literature, and his diploma has been forwarded by the President, Sir Henry Valentine Gould, Bart.



Eya22.

DR BEARD.—What does all this signify?

*I walk in the wet night to the end of the pier,
It's low tide.
And the rain drifting on the West wind,
Beats on my face.
On one side is the almost empty port,
With its black ooze and poorly drain.
On the other side—the sands—
Splendid, dark and mysterious.
And, right at the end of the pier,
The wide, intense sea.*

Opbis.

MR MACKENZIE.

(To the Editor of the "Musical World.")

SIR,—Can you explain why, in the various biographies of Mr Mackenzie, the composer of the successful opera, *Colomba*, not one (that I have seen at least) mentions the fact that he studied counterpoint, harmony, and composition, under the late Mr Charles Lucas, a distinguished English master, who succeeded Cipriani Potter as "principal" of our Royal Academy of Music? We are naturally proud of the musician to whom we are indebted for *Colomba*, and would not cheerfully resign our legitimate claim to him,—Your obedient servant,

INDAGATOR.

I enclose my card and address.

[Our columns are open to all who interest themselves in the subject; and they, doubtless, are many.—D. B.]

THE death is announced of Signor Giacinto Marras at Nice, in his 73rd year. He was formerly well-known in the musical world of London as a first-rate artist and teacher, much esteemed by members of the Royal Family, and by a large circle of friends. His "Après-Midis" were attended by the best amateurs of London, many of whom have since taken a high position in the musical world, and he is remembered by a great number of people as a warm-hearted and benevolent man.—*Times*.

THE NEW KNIGHTS.—After the Council, on Tuesday, at Windsor Castle, the following gentlemen were severally introduced to her Majesty the Queen by Earl Sydney, G.C.B., Lord Steward, and received the honour of Knighthood:—Mr George Grove, D.C.L., Director of the Royal College of Music; Mr George Alexander Macfarren, Professor of Music, Cambridge University; and Mr Arthur Sullivan, Doctor of Music, Cambridge University; the Right Hon. Sir Wm. Vernon Harcourt being present as Secretary of State for the Home Department.

CONCERTS.

CRYSTAL PALACE.—The last two concerts were more than usually interesting. The most recent (the 23rd, on Saturday last,) was signalized by a performance of Beethoven's magnificent Ninth Symphony, under the direction of Mr Manns, which could hardly be listened to without unqualified satisfaction. Few have done more than the zealous director of the Saturday Concerts, and in fact of the Crystal Palace music generally, to make the grandest inspirations of Beethoven familiar to the music-loving public. On the present occasion the quartet of solo-singers (Misses Annie Marriott and Orridge, Messrs Harper Kearton and F. King), in the last movement were more than ordinarily up to the mark; while the chorus showed real progress both in the understanding and execution of what is set down for them—and that, as we all know, is difficult enough. About the three preceding orchestral movements it is unnecessary to speak. These have always been safe enough at Sydenham. The 22nd concert brought forward something of especial interest, in the shape of a symphony by Schubert, hitherto unknown. For the greater part this symphony (his No. 7) only exists in MS. as an unfilled-up sketch, with indications, here and there of no significant advantage to the daring individual who undertakes the task of supplying that which Schubert had left undone. Nevertheless, what Mendelssohn was unwilling to attempt, and Sir Arthur Sullivan, after some consideration, declined, has been courageously accomplished by Mr J. F. Barnett. We can hardly approve of such a proceeding, because to catch the Schubert spirit, his marked (almost kaleidoscopic—pass the word) individuality taken into account, is barely possible. That Mr Barnett has done his work with the utmost musicianly skill is on all sides admitted; but that the Symphony in E, as it has just been given to the public, can ever be accepted as a symphony by Schubert, *pur et simple* is out of the question. The clever adaptor conducted its performance himself, the *baton* having been courteously resigned to him by Mr Manns. It was well received. At both these concerts the audience were thoroughly charmed by the violin playing of the young phenomenon, Mdlle Theresa Tua, who, at the first, played *Vieuxtemps* "Ballade et Polonaise," and Wieniawski's "Airs Russes," at the second, De Beriot's seventh concerto and Heinrich Ernst's *Hungarian Fantasia*, on each occasion being overwhelmed with applause. In Ernst's piece she made quite a *furor*. Though the tone of this gifted lady is hardly powerful enough for a very large concert-room, it is sweet and telling notwithstanding; while her execution is as neat and accurate as it is brilliant, and her phrasing and expression refined to the highest degree of refinement. We are mistaken if we do not hear a great deal more of this youthful and extremely prepossessing artist. The first piece in last Saturday's programme was "a concert overture" by Anton Dvorak, the Bohemian composer now so much in vogue. It is entitled *Mein Heim* ("My Home") but, though one of the latest-published works of its author, and founded on two national melodies, of what Mr Manns calls "the Upper Austrian type," it is not generally regarded as one of Dvorak's happiest inspirations. Dvorak, however, is always worth a second hearing, at which we often find more than was revealed to us at first. *Enfin*, we are to have the *Grande Messe des Morts* of Hector Berlioz on Saturday. May the executants, vocal and instrumental, get well out of it.—*Graphic*, May 19.

Mdme JENNY VIARD-LOUIS, whose reputation as a pianist of high capabilities has long been assured, gave a concert at St James's Hall on Thursday evening, May 10th, the programme, like all those put forth by the accomplished French artist, containing works of distinct interest and value. The chief instrumental pieces were drawn from various schools, German, Danish, and Norwegian, all of which enlisted the attention of the audience, and proved thoroughly congenial to the powers of the executants. Prominent among these was a trio entitled "Novelleten" for pianoforte and strings by Herr Niels Gade, a good illustration of the Copenhagen musician's powers as a composer of chamber music, and one marked by all the refined sentiment and symmetrical grace which characterise so many of Herr Gade's productions. The work was capitally interpreted by Mdlle Isabelle Levallois, M. Hollmann, and Mdme Jenny Viard-Louis. In Beethoven's pianoforte sonata (Opus 31) Mdme Viard-Louis had the opportunity for a display of her technical proficiency and later on was heard with equally successful results in Grieg's "Albumblätter" and "Auf den Bergen," and in the Abbé Liszt's "Legende de St François." Besides assisting in the concerted piece already alluded to, Mdlle Isabella Levallois contributed a polonaise by Wieniawski, which she gave with executive skill and artistic finish, Herr Hollmann adding to the attractions of the concert by his performance on the violoncello of one of Chopin's Nocturnes, and a Mazurka by Popper. The vocalists were Mdlle Fernande Carini, who sang "Qui la voce" from Bellini's *Puritani*, and an air from Massenet's last opera *L'Hérodiade*, Mdlle Victoria de Bunsen, who gave an air from

Dinorah, and some Swedish songs, and Mr Barrington Foote, who was heard in an air from Rossini's opera *Mahometto II.*, and in a song of Molloy's. Mr William Carter conducted.—*The Queen*.

M^DME SOPHIE MENTER.—The first of the two pianoforte recitals promised by M^dme Sophie Menter took place on Saturday afternoon last at St James's Hall, in the presence of a large audience. The programme selected by this gifted lady covered a widely diversified ground, and included, as usual, several specimens of her singular capability in dealing with the ultra-decorative settings of Tausig and Liszt, exhibiting, in each case, her extraordinary power over what a few years ago would have been deemed simply impossible. Whatever revolt there may be against the audacious sensationalism of much of the music she plays, there can be no doubt that M^dme Menter holds her own à merveille as an exponent of this particular branch of the modern school, and her delivery of the travesties with which her name is now so intimately associated can but be regarded as demonstrations of physical readiness and achievement altogether without past or present parallel, so far as the gentle sex is concerned. The "Military March," the "Ave Maria," and "Ich höre ein Bachlein rauschen" of Schubert, and the *Midsummer Night's Dream* music of Mendelssohn lifted thus out of their simpler nature and clothed with the wasteful and ridiculous excesses of Liszt and his imitators, display the fashion of the hour in its extreme development, but it cannot be denied that the matchless dexterity of M^dme Menter on Saturday last in giving these several works, and other cognate effusions, shape and coherence fairly amazed everyone present, and there was no mistake as to the sincerity of the plaudits which followed each performance, whatever might be thought of the vehicles through which the enjoyment was produced. The programme contained numerous examples of M^dme Menter's experiences in other and purer directions, namely, the "Moonlight" Sonata of Beethoven, Bach's Gavotte in D minor, the "Harmonious Blacksmith" of Handel, a Sonata and Allegro by Scarlatti, one of Mendelssohn's "Songs without Words," and some nine or ten pieces by Schubert, Schumann, and Chopin, all of which this accomplished artist rendered with commensurate skill and intelligence, though exceptions to certain of her readings were, at times, not unreasonably suggested. It need hardly be mentioned—for such feats have long since ceased to be marvelled at—that M^dme Menter played the whole of this long and exacting programme entirely from memory.—H.

MISS AGNES LARKCOM and MISS CLARA MYERS.—A concert was given by these young ladies on Wednesday afternoon at the residence of Mrs Morell Mackenzie, in Harley Street, and the attendance was of the fashionable character that is usually observable when the invitations issue from a private mansion. The songs sung by Miss Myers consisted of a pair of German *Lieder* by Schumann and Hermann Levi, and Malcolm Lawson's charming songs, "A Secret" and "Love's Resolve"; while Miss Larkcom chose Bishop's once-popular "Lo! here the gentle lark" (with the flute *obligato* by Mr Luigi Carozzi) and Marzials' pretty song, "Just as well," besides joining Miss Myers in two duets by Rubinstein. It is needless to say that both vocalists sang with excellent ability whenever they were called upon to exhibit it. The pleasure they afforded to their friends and patrons was amply indicated in the marks of approval bestowed upon them. The other singers concerned in the programme consisted of Miss Carlotta Elliott, Miss Margaret Hancock, Mr Redfern Hollins, Mr Bernard Lane, Signor Foli (encored in "The Man o' Airlie"), Mr Bridson, and Mr Bicknell Young. There was also a performance on the violin by Miss Adelina Dinelli, and several pianoforte solos by that promising young artist, Miss Randegger. By the way, we must not omit to name with praise Miss Kate Dree, who, at short notice, sang "The Swallow's Song," from Goring Thomas's successful opera, *Esmeralda*.

The fifth season of Mr John Gill's Amateur Choral Society came to a brilliant close on Monday evening with an orchestral concert at the Royal Academy of Music, before a crowded and distinguished audience. On this occasion, following up his introduction of Gounod's *Gallia* to this country two years since, Mr John Gill brought forward two other works hitherto unheard in England—Saint-Saëns' oratorio, *Noël*, and Reinecke's *The Enchanted Swans*. *Noël* is a work of great beauty, and we only regret—says *The Globe*—that space forbids our doing justice to its merits beyond chronicling the fact of a performance in all respects worthy of so important an event in the musical season. The leading parts were most efficiently rendered by Miss Umpelby, Mrs Francillon, Mrs Stephenson, Mr F. E. Mellor, and Mr E. F. Buels. *The Enchanted Swans*, a lighter, but eminently graceful work, and likely to prove popular, was no less effectively performed by the chorus, the solos being taken by Miss Ashton Jonson, Mrs Francillon, and Miss Muir. The concert commenced with a selection from Brahms' "Requiem," which at once showed the great progress made by the choir during the last

year, and concluded with Sir G. A. Macfarren's *May Day*, in which "Beautiful May" was sung by Miss Lott. This short notice would be incomplete without a word of praise for the orchestra, while the warmest congratulation is due to the society on their performance and on the ability and energy of their conductor, Mr John Gill. Miss Frost at the pianoforte, and Mr Ernest Ford at the organ, deserve special commendation, not only for their assistance at the concert but for their valuable help at the fortnightly meetings of the Society. All who were present will look forward with the highest anticipation to the next annual performance of a society which has now become established as one of the best and most flourishing among amateur choirs.

HERR ALEXANDER KUMMER gave his evening concert at the Royal Academy Concert Room, on Tuesday, May 22nd. The vocalist was Miss Marian McKenzie; and the instrumentalists, M^dme Haas (pianoforte), M. Albert (violoncello), and Herr A. Kummer (violin). The following is the programme, each piece being rendered in artistic style:—

Sonata, in G, for piano and violin, Op. 96 (Beethoven)—M^dme Haas and Herr A. Kummer; Song, "Oh, Fatima," *Abu Hassan* (Weber)—Miss Marian McKenzie; Solo, violoncello, "Chaconne" (Durand), and "Moments Musicaux" (Schubert)—M. Albert; Solo, violin, "Preislied," from *Die Meistersinger*, and "Albumblatt" (Wagner-Wilhelm)—Herr A. Kummer; Solo, pianoforte, "Spinnerlied," from *The Flying Dutchman* (Wagner-Liszt)—M^dme Haas; Song, "The Fisherman"—Goethe (Hauptmann)—Miss Marian McKenzie, violin *obligato*, Herr A. Kummer; Solo, violin, "Romance" (E. Shte)—accompanied by the composer—and "Hungarian Dances" (New Set) (Brahms-Joachim)—Herr A. Kummer; Song, "Farewell" (Lebewohl) (E. Bach)—Miss Marian McKenzie; Trio, in G minor, for piano, violin, and violoncello, Op. 110, No. 3 (Schumann)—M^dme Haas, Herr A. Kummer, and M. Albert.

Mr Harvey Löhr accompanied the songs.

THE WEBLING FAMILY.—On Tuesday evening this clever family emerged from the private circles to which they usually confine themselves, and gave what they termed a "Dramatic Recital" at the Steinway Hall. The sisters are familiarly designated as "Josephine," "Rosalind," and "Peggy," and are so similarly endowed in elocutionary ability as to make it difficult to award either of them the palm of superiority. The programme of Tuesday night consisted of excerpts from Browning, Bret Harte, Longfellow, Shelley, and other popular authors, and the audience—by no means an inconsiderable one—could not but be pleased with the intelligence of the three reciters and acknowledge their clear perception of the domestic or poetic import of the pieces they delivered. It may be observed that upon "Peggy" devolved the comic element of the entertainment, and of her skill in this direction we had evidence in her recitation of Sasse's "Song of Saratoga," to the humorous and ironical points of which she gave the fullest significance. Another sister, Miss Ruth, made on this occasion her *début* as a ballad singer. The young lady is the possessor of a sweet and truthful soprano voice, in which, with proper culture, there is obviously a future.

At a ballad concert for the people at the Royal Victoria Coffee Hall, in the New Cut, under the patronage of the Princess Frederica, the Lord Mayor, and the Lady Mayoress, and under the direction of Mr Clement Hoey, the programme was lengthy, and the singing of Lady Colin Campbell, Miss Burton, Madame A. Paget, Messrs W. Phillips, Hirwen Jones, and Bridson, highly appreciated. Miss Agnes Zimmerman gave solos on the pianoforte, and Mr Howard Reynolds on the cornet. Mr F. Meen presided at the organ.

An organ recital was given at the Lancaster Hall, Notting Hill, on Monday evening by Mr Francis H. Pocock, a young and promising artist who should eventually make a mark in his profession. The selection comprised J. S. Bach's Toccata in F, a Trio of Smart's, Mendelssohn's sonata, No. 3, Guilman's Minuet in C, Batiste's Andante in E minor, Bach's Fugue in G minor, an Andante by W. Rea, and Dr Stainer's Jubilant March. In this diversified array of pieces Mr Pocock displayed a good command of the manuals, considerable facility of execution, and thorough good taste. The efforts of the young reciter was thoroughly appreciated, and the applause was frequent and hearty. Mr Pocock was assisted by Herr Wiener, who played violin solos by Spohr, Chopin, and Sarasate in a masterly manner, and Miss Frances Hipwell, who contributed songs by Beethoven and Roedel with effect. Mr Russell Lochner was at the pianoforte. One of the features of the evening was the performance of Gounod's "Meditation" on Bach's 1st prelude, by M^dme Pocock, Wiener, and Lochner; this pleased so much that an encore was unavoidable. The recital was fully and fashionably attended.

VICTORIA HALL, VICTORIA PARK.—On Tuesday evening, May 22nd, a very successful concert was given under the direction of Mr W. West, the vocalists being M^dme Clara West, Miss Rose Moss,

Miss Clara Wollaston, Miss Lottie West, Mr C. J. Murton and Mr H. Prenton. The encores were very numerous; the humorous trio, "My Lady the Countess," sung by Mdm West, Miss Wollaston, and Miss Lottie West, "bringing down the house."

A CONCERT was given at St. Joseph's Schools, Highgate, on Thursday evening, May 10th, which was remarkably successful, and no wonder, for such an array of talent in a concert-room in this salubrious district is not met with every day. *Place aux Dames*—There was Miss Santley, the charming young soprano; Mmes Trebelli and Enriquez, the popular contraltos, assisted by Mdm Hesketh (Mrs Edmond Ross), a most accomplished amateur with a lovely mezzo-soprano voice. Then came Mr Edward Lloyd, the famous tenor; Mr Joseph Lynde, a new aspirant to fame; and though last, not least in anybody's estimation, Mr Santley, the great baritone. We have not yet finished our list—we must add the names of Mr John Thomas, the talented harpist; Mr Sidney Naylor, *facile princeps* of accompanists; and Miss Maude Valerie White, the popular lady composer. The songs and instrumental compositions rendered by these artists were received with every demonstration of favour. The "encore" mania raged furiously, and the programme, consisting of nineteen pieces, was lengthened by seven. Every one was delighted, the applause was hearty and genuine, and the singers responded *con amore* to the wishes of the audience. The rooms were very full, and the concert was in every way successful.

PROVINCIAL.

WINDSOR.—At the Albert Institute, last Saturday, Mrs Richardson-Gardner gave two musical *stances*, when a series of vocal and pianoforte compositions were executed by the pupils of the Royal Normal College and Academy of Music for the Blind, under the direction of Dr Campbell, the Principal of the Institution. There were large audiences, the company including Mr Richardson-Gardner, M.P., Mr J. Devereux (Mayor of Windsor), Sir Henry Darvall, and many of the residents of Windsor and Eton.

WORCESTER.—The triennial General Festival of the Associated Choirs for the archdeaconry will be held in the Cathedral on June 7th. The morning service will commence at 11.30, and the afternoon at 4.30. The number of choirs which will take part in the festival is sixty-four, numbering about 1,600 voices, and the services will be open to the public without admission-tickets through the great north and west doors, seats being reserved for the subscribers and donors to the Association on application, made to the general secretary, on, or before, June 1st.—A meeting of the committee of the Worcester Glee Club was held at the Crown Hotel on Friday evening, May 11th, when votes of thanks were passed to the president, vice-presidents, secretary, and musical members. It was decided to commence next season on Tuesday, October 2nd.

LEEDS MUSICAL FESTIVAL.—On Tuesday the Executive and General Committees met to consider their position with regard to a new secular cantata in the place of Mr. Frederick Clay's *Sardana-palus*, which the composer has felt himself obliged to give up. Sir Arthur Sullivan, the festival conductor, wrote advising the acceptance of a nearly completed cantata by Mr Alfred Cellier, the words taken from Gray's *Elegy*. Sir Arthur spoke in warm terms of the work, the score of the choruses being already written out. After some consideration, the committee resolved to accept Mr Cellier's work. It was stated by the hon. secretary that, in order to increase the efficiency of the chorus, and for other purposes, the expenses already incurred would exceed those of last festival by about £400.

THE WREXHAM MUSICAL FESTIVAL.—The first festival having proved so successful, musically and financially, it has been resolved to have three choir competitions at the next—one for town choirs, another for village choirs, and a third for juvenile choirs. A large money prize will be awarded to the successful town choir, a smaller money prize to the juvenile choir, and a banner of honour, the gift of Mrs Harold Lees, of Pick-hill, who takes a great interest in the movement, to the village choir. There will also be solo competitions for bass, tenor, contralto, and soprano, quartet, and violin solo competitions. A miscellaneous concert will be another feature. Mr Henry Leslie, to whom these festivals owe their origin, has been asked to select the test music.

ST GEORGE'S HALL.—A most creditable and excellent amateur performance of Tom Taylor's drama, *The Serf*, was given on Tuesday last, in aid of the funds of the "Working Boys' Home," White-chapel. The Count, by Mr Fred Ditton; Ivan by Mr E. L. Marshall; Khor, by Mr L. G. Trevor, were artistically portrayed, and the Comtesse of Mrs A. Griffiths left nothing to be desired. The hall was well filled and we hope the results to "the Home" will be satisfactory.

FOLIES DRAMATIQUES.

This house re-opened its doors on Saturday evening, and began another chapter in the record of a career as yet short, but by no means monotonous. Mr Frank Fairlie now bids for favour with a comic opera, in three acts, entitled *Prince Methusalem*. Many hands seem to have been employed in the concoction of this novelty. The music is accredited to Strauss, but in at least one number the Viennese musician's touch cannot be traced; while, though the lyrics, not a few of which are excellent, have come from the unaided pen of Mr Henry S. Leigh, so much of the dialogue on Saturday was obviously improvised by the performers that it would be rash to speculate upon the number of its unavowed authors. With regard to *Prince Methusalem*, we are in the difficult position of one who is expected to describe that which has not been fairly under his eyes. The great Queen Street stage exhibited capital scenery, handsome costumes in profusion, and a host of pretty faces and shapely forms. There was an attempt to do this according to method; but so little did the performers know their work, and so incompetent were some of them to what they had learned, that we should be quite justified in limiting our remarks to censure of managerial carelessness. Faith in *Prince Methusalem* exists in the councils of the theatre, otherwise money would not have been so freely spent; but it really appears as though Mr Fairlie placed little reliance upon the drama or the music. Though he may have found in his experience good reason to trust showy and attractive accessories, a certain proportion of the public go to see an opera, even a comic opera, for the sake of what librettist and musician have done. Such persons are entitled to consideration, and have a right to complain when, as on Saturday night, they meet with none at all. A worse performance would be hard to imagine, save under circumstances where the flouting of public opinion is intended. This may seem a harsh expression, but it is exactly that for which the occasion calls in the interest of everybody concerned. There is, however, no reason why names should be mentioned—possibly the names of those who did their best, under conditions they could not avoid. Let all the performers have a short time to prepare themselves for criticism; in charity it must be assumed that scarcely any has been vouchsafed them hitherto.

We are decidedly of opinion that *Prince Methusalem* may be saved, at no greater cost than the trouble of taking ordinary precautions to that end. The story, as far as could be made of it on Saturday night, presents situations varied enough for interest and humorous enough for amusement. It turns upon the family affairs and state experiences of two German Dukes, respectively known as Dollfody and Cypher, the daughter (Gertrude) of the first and the son (Methusalem) of the second supplying the love business throughout. These young persons are on the point of marriage when news of a revolution in the territory of Cypher causes Dollfody to delay the ceremony under pretence of illness. Complications follow in quick succession. The wedding is furthered or hindered according to conflicting reports, and seems more remote than ever when the rebels against Cypher entreat Dollfody to become their sovereign, while the subjects of that personage revolt in turn and adopt Cypher. All ends happily, of course, but the fantastic circumstances which disturb the course of true love bring a good deal of fun so near the surface that only a slight effort of skill is required to expose it. Some portions of the dialogue, moreover, are clever, while even cruel treatment of Strauss's music could not conceal its tunelessness, piquancy of rhythm, and grace of expression. With such a work in hand, the manager's course is clear. He has only to bestow as much attention upon the performance as upon the persons and trappings of the performers in order to win a success absolutely unattainable else.—D. T.

BAYREUTH.—The *Parsifal* representations, twelve in number, will take place on the 8th, 10th, 12th, 14th, 16th, 18th, 20th, 22nd, 24th, 26th, 28th, and 30th July. Each performance will commence at 4 p.m. and finish at 10 p.m., two hours being allowed "for refreshment." After the opera there will be trains for Munich, Nuremberg, and the neighbouring towns. The price of admission to each performance is 20 marks. The leading characters will be thus cast: Kundry, Friedrich-Materna, of the Imperial Operahouse, Vienna, and Theresa Maltén, of the Theatre Royal, Dresden; Amfortas, Reichmann, of the Imperial Operahouse, Vienna; Titirel, Fuchs, of the Theatre Royal, Munich; Gurnemans, Scaria, of the Imperial Operahouse, Vienna, and Siehr, of the Theatre Royal, Munich; Parsifal, Winkelmann, of the Stadttheater, Hamburg, and Gudehus, of the Theatre Royal, Dresden; Klingsor, Degele, of the Theatre Royal, Dresden, and Fuchs, of the Theatre Royal, Munich.

Music for the People.

(From the "Brighton Guardian.")

Under the above heading I have received the first year's report and balance sheet of an influential society that professes "to assist in providing the industrial population of London with high class musical entertainments." Nothing to my mind can be more commendable than the object, and I feel thoroughly persuaded that admission fees, varying from 3d. to 1s. 6d. will make the undertaking self-supporting; that is, if it is only properly managed, and the industrial classes can be attracted by the entertainment given. It seems that a series of concerts have been attempted in Clerkenwell of a popular character, consisting for the most part of ballads, but whether they have been attended by the genuine working classes, for whose benefit they were organized, is a question difficult to solve, and it does not appear to me very consistent to call upon the public generally to pay subscriptions to enable the working man to hear, perhaps, the weakest form of music that can be listened to. It is stated that the works of the great masters have been included in the programme, but if the working classes are to be improved, and if the people are to subscribe for their edification, it is to be hoped that instrumental music will be provided and orchestral works attempted. The people do hear ballad singing elsewhere, and if this society had commenced by stating that it was founded for the purpose of separating music from vulgarity and drink, its objects would be better understood. One portion of the scheme has, however, our entire approval—that of founding choral classes. Under so competent an instructor as Mr W. Henry Thomas they have, it appears, already made great progress, 86 students having joined in the first term and 94 in the second. It is very gratifying to hear that this choir is made up from the employes of shops and factories, many of them being printers and some servants. A small fee is demanded each term, the music being provided. Mr W. Henry Thomas has had so much experience in matters of this kind, as director of the Tufnell Park class, that it is hardly necessary to give him instruction or advice, but it should be distinctly stated to all joining these classes that absenting themselves without a fit excuse excludes them from its after operations. I cannot also see why the same conductor should not try to establish an instrumental class, for with a small orchestra and a suitable chorus the grandest works and the true education of the people might be attempted. Looking at the balance sheet, we find that the committee have received in all £955 4s. 8d., while they have expended during the first year £755 13s. 10d. Some of the items appear to be unnecessarily heavy; for instance, £211 is a large sum to spend on advertisements, and £225 for Hall expenses. If the committee will attempt something better than the propagation of popular ballads no doubt the public will lend their support.

P.

Bizet's opera, *The Fair Maid of Perth* (immediate precursor of *Carmen*) has been produced under the title of *Das Mädchen von Perth* at the Imperial Opera in Vienna. The heroine was impersonated by Mlle Bianchi, once so great a favourite at our Royal Italian opera when under the direction of the late Mr Frederick Gye. The work (which should have been heard here long since) was very cordially received, and Dr Hanslick, the well-known critic of the *Neue Freie Presse*, gives it a long and encouraging notice.

TONIC SOL-FA COLLEGE.—The annual meeting of members was held at Exeter Hall, under the presidency of Mr Henry Leslie. The proceedings opened with Handel's chorus, "The many rend the skies," by the united choirs, after which the secretary, Mr Robert Griffiths, addressed the meeting. He said that the year now closed had been one of marked progress, and the friends of the movement never had so much reason for congratulation as at the present time. In the year 1852 the plan of testing the progress of pupils by examination was commenced, and that had done much to promote systematic teaching of the "Tonic Sol-fa" method. The college was first formed in 1853, its object being to cultivate music in schools and homes. Ever since then it had gone on progressing, and the committee could now boast of over 500,000 members. The progress was also shown by the increase in the number of certificates. While last year they were able to announce 11,915 certificates, the total number issued up to the 30th April last was 15,273. The finances were in a healthy condition, the receipts having covered the expenditure; but this position had only been maintained by the exercise of caution and self-denial. The choirs of Messrs M'Naught and H. C. Venables having sung part-songs, the chairman expressed himself pleased that the movement was extending. The Rev. C. Billing, M.A., the Rev. Professor Davies, and others addressed the meeting.

OPENING OF A NEW ORGAN.

On the occasion of opening a new organ (built by Bevington & Sons, of Rose Street, Soho), an organ recital was given on Thursday evening, May 24th, in Marylebone Presbyterian Church, Upper George Street (Rev. Dr. Fraser's), by Mr E. H. Turpin. The following was the programme:—

Organ, Air with variations (Spohr); Organ, "Musette" (Handel); Anthem, "O taste and see" (Goss)—by the Choir; Organ, Prelude and Fugue in G major (J. S. Bach); Organ, Andante, "Pilgrims' March" (Mendelssohn); Solo, "I know that my Redeemer liveth" (Handel)—Mdmé Riechelmann; Organ, Andante in G (E. Batiste); Organ, Adagio, 1st Symphony (Kalliwoda); Solo—Miss Eleanor Rees; Organ, Adagio, Op. 20 (Beethoven); Hymn, "Onward, Christian Soldiers" (Sullivan)—by the Choir; Organ, Overture, "Harmonie Musik" (Mendelssohn).

The tone of the instrument was greatly admired, and the masterly touch of the talented Hon. Secretary to the College of Organists gave abundant opportunity for judging of its excellence. Mdmé Riechelmann in "I know that my Redeemer liveth" (sung with exquisite taste), Miss Eleanor Rees in a solo (substituted for the duet announced in the programme), Goss's anthem "O taste and see" and Sullivan's hymn, "Onward, Christian Soldiers," from the new Presbyterian Hymnal, both well rendered by the choir, gave a pleasing variety to the recital. Mr Carl Riechelmann accompanied the vocal music. Subjoined is the specification of the organ:—

GREAT ORGAN, CC to G.—Open diapason, metal, 56 pipes; bell diapason, metal, 56; dulciana, metal, 56; claribel stopped bass, wood, 56; rohr flute, metal, 56; principal, metal, 56; clarinet, metal, 44; super octave, metal, 56; full mixture (3 ranks), metal, 168; trumpet, metal, 56.

SWELL ORGAN, CC to G.—Double diapason, wood and metal, 16 ft. tone, 56 pipes; open diapason, metal, 56; lieblich gedact, wood, 56; gamba, metal, 44; voix céleste, metal, 44; flute harmonic, metal, 56; principal, metal, 56; mixture (twelfth and fifteenth), metal, 112; corneopane, metal, 56; oboe, metal, 56.

PEDAL ORGAN, 30 Notes.—Great open diapason, wood, 16 ft. 30 pipes; bourdon, wood, 16 ft. tone, 30; violone, metal, 8 ft. 30.

3 Couplers: Swell to great; pedal to great; pedal to swell. 3 composition pedals to great organs; 2 ditto to swell. 1 pedal to bring on great to pedal.

The organ is divided into three parts, to preserve the light of the windows, and occupies the whole width of the gallery. The swell organ and a portion of the pedal organ is behind the performer, the movement being 35 feet long. The key console is in front of the great organ. The front pipes are of white ribbed metal, decorated in gold and colour, and supported by ornamental iron work, also decorated.

MUSICAL EDUCATION IN ENGLAND.

(To the Editor of the "Musical World.")

SIR,—It cannot be denied that we have now in this country all the machinery that can be needed for giving to aspirants a thoroughly sound musical education, and although it is too early to arrive at any conclusions as to the results of the late election of scholarships for the College of Music, with the list of thoroughly tried professors that now superintend that education, many promising pupils should be forthcoming. It is very agreeable to find that the Royal Academy of Music has, so far, no cause to fear the counter attractions of the younger institution. Her technical prosperity cannot be assailed, for the young artists she continues to introduce to the world show the excellence of their training and the soundness of their education. Several singers, instrumentalists, and even composers have been warmly welcomed by the public although they are still pursuing their studies in the institution. The Academy concerts at St James's Hall, as well as the fortnightly meetings in the Academy room, have convinced all the true friends of music that there is in the present, as there has been in the past, plenty of talent to stimulate the directors and to encourage the committee of management. It is in the financial resources of the institution alone that anxiety might have been felt, and it is, therefore, with much pleasure I call attention to the balance-sheet just published, in which it is proved that, at the close of July last, they had a greater number of students than at any past period, and although some of these have since left the Academy, seventy-three new ones were entered at Michaelmas term, and a corresponding number at the term now commencing. The local examinations of musical students throughout the country resulted in 143 obtaining honours, and 698 passing in various branches of musical study, and fourteen candidates among the Metropolitan body of artists and teachers were created licentiates of the Royal Academy of Music. Not before it was needed, it has been decided to commence at the summer vacation the decoration of

the Concert Room, and the committee strenuously declare that this Academy, honoured as it is by the patronage of the Royal Family, and possessing, as it, does the confidence of the musical profession and the British public, as far as its pecuniary means will allow, is capable of furthering its national and educational objects. While I am quite willing to allow that these objects are worthy of public support, I must discourage any but those possessing marked qualifications and distinct ability from entering a profession now overcrowded with disheartened aspirants. It is true the world is supposed to be large enough for all, but a higher standard of excellence is demanded in a public performer now than served half a century ago; even a private teacher will find it very difficult to ensure success without high qualifications now-a-days. A good voice is necessary in nine cases out of ten to make a successful singer, and it is folly to enter upon a career and to try and fight the battle of life with one hand when others have got two. It is no use to screen one's self behind solitary examples; because so-and-so was very successful with a poor voice, it is hardly worth trying the dangerous experiment ourselves. To take men and women away from ordinary trade, where only perseverance and muscle is required, and put them into professions (even if their education is given to them) unless they possess marked fitness for such a calling, is to enter them upon a stony road, and to solicit a break-down. There are hundreds of men and women at this present moment trying to live by music who might have seen refreshing prosperity had they entered upon a less ideal calling. Square men are to be found everywhere in round holes, but it is our bounden duty to prevent such misfortunes, if by a little timely advice and honest direction we can prevent it. I don't know anything so painfully disheartening as to see the youth of either sex striving to secure success in the prosecution of an art they cannot themselves see their unfitness to follow. Discouraged, they get discontented, and when it is too late they feel their lives have been thrown away in following a course they have not the energy now to abandon, nor have they the time now to begin another. Late events have proved that this country is not behind others in art ability or in institutions capable of training and cultivating that art; still, the thorn cannot be made to bear grapes, nor is there much use in cultivating thistles. We have now the ground, and time will soon prove whether we have planted the right kind of tree; for all the cultivation in the world will be thrown away if we waste our time upon the wrong seed.

"PHOSPHOR."

An International Musical Competition, under the presidency of Ambrose Thomas, will begin at Lille on the 3rd June.

A drawing-room operetta entertainment was given in the commodious Town Hall, Kilburn, on Monday and Tuesday evenings, by Mr J. Parry Cole, when some original works were submitted to public judgment with a highly satisfactory result. Want of adequate preparation robbed the various pieces of much of their effect, and the acting was generally of that order to be met with on the border-land separating amateurs from professionals; the musical portion, however, was on the whole fairly rendered, and in one instance at least something closely akin to excellence was approached. Monday's programme consisted of a two-character operetta, entitled *The Golden Wedding*, libretto by the late Arthur Sketchley, music by J. Parry Cole; followed by the Garden scene from Gounod's *Faust*; and terminating with a new musical farce written by Bernard Capes, music by J. Parry Cole, entitled *All for Nothing*. On Tuesday the main features of the former evening were retained, Mr Alfred Gilbert's "dramatic scene" of *The Rival Roses* being substituted for the *Faust* excerpt. Mr Cole's music, both in the fanciful little operetta and the farce, is melodious and pleasing—written without any obvious desire to afford the vocalists the opportunity for special and creative display, but more with the view of expressively illustrating the dramatic situation. The farce belongs, of course, to the Gilbertian order, in which the singers express the wildest platitudes in the most sentimental manner; it is a good specimen of its class, and deserves to become popular. Mme Susanna Cole and Mr W. Offord ably supported the interest of *The Golden Wedding*, and the cast of *All for Nothing* was notable for the excellent performance of the heroine's part by Miss Louise Henschel—a young soprano who should enjoy a most brilliant career—the rich humour of Miss Hattie Jones, and the careful playing of Mme Susanna Cole. Other parts were entrusted to Mr St. Just, Mr W. Offord, and Miss Edith Stoke. Of the Garden scene the less said the better, with a reservation in favour of the Siebel of Miss Henschel. Mr Alfred Gilbert's "dramatic scene" brought forth the services of Miss Marian Ward-roper, Mr Arthur Clare, and Mr St. Just, the interpretation of the music—which is both scholarly and interesting—being more satisfactory than the dramatic action. There was a moderately good attendance on either evening.

WAIFS.

Mr John Boosey gives his last Ballad concert of the season to-day (Saturday), at St James's Hall, with the assistance of Misses Santley, Mary Davies, Agnes Larkcom, Mme Antoinette Sterling, Messrs Edward Lloyd and Santley, Mme Norman-Néruda, and M. Vladimir de Pachmann.

The Quartet Society, Parma, has been dissolved. Etelka Gerster is taking a short rest in Bologna. The Brussels Alcazar company is in Amsterdam. Suppé's *Boccaccio* has been successful at Rio Janeiro. The Teatro Chiabrera, Savona, Italy, has been burnt down. The Italian Opera company of Santiago have arrived safely. Ponchielli's *Gioconda* is to be given next carnival at Verona. A new Italian Operahouse will shortly be opened in Alexandria. The "Costanzi" Choral Society, Leghorn, has been reconstituted. Tamberlik, with his Italian opera company, has been singing in Cordova.

The Teatro Farnese, Parma, is being thoroughly repaired and redecorated.

A new symphony (B flat) by Moritz Hetzel, has been well received in Mannheim.

Bimboni, the well-known conductor, has been staying a short time in Milan.

The Defosse French Opera Company have been doing good business in Mexico.

Fred. Archer gave his final organ *matinée* for the season in New York on the 7th inst.

The great Italian tragedian, Tommaso Salvini, left New York for Havre on the 3rd inst.

A new opera, *Ettore Fieramosca*, by Benacchia, is to be produced this summer in Padua.

King Alfonso has conferred the Order of Isabella the Catholic on Battistini, the baritone.

Verdi's *Forza del Destino* was played for a time at Rome under the title of *Don Alvaro*.

The stage of the Metropolitan Operahouse, New York, is one of the largest in the world.

The three tenors, Gayarre, Stagno, and Masini, were recently in Barcelona at the same time.

500,000 liras is the estimated cost of the theatre to be erected in the Giardini Pubblici, Milan.

Rossi—the *impresario*, not the actor—is organizing an Italian opera company for Havana.

It is said that the bass, Mirabella, will take the Teatro Costanzi, Rome, for the autumn season.

Hector Berlioz's *Damnation de Faust* has been given with success at the Grand-Théâtre, Marseilles.

Satisfactory experiments with the electric light have been made at the Imperial Operahouse, Vienna.

A French opera company, with Th. Warnots as conductor, have been giving performances in Strasburg.

After holding it for five years, Emil Pohl has retired from the management of the Stadttheater, Bremen.

Gayarre, the Spanish tenor, is staying at Archena, near the city of Murcia, in the province of the same name.

Dr Gunz has left the Theatre Royal, Hanover, and gone to Berlin, where he intends giving lessons in singing.

There were 135 performances last season at the San Carlo, Lisbon, the number of operas represented being fifteen.

After concluding his engagement in Cordova, Lhérie, the baritone, was re-engaged for seven additional performances.

Julien Tiersot has been appointed to succeed the late Octave Fouque as Sub-Librarian at the Paris Conservatory.

Emma Thursby sang, with her usual success, at the Handel and Haydn Triennial Festival, lately held in Boston, U.S.

Wagner's *Götterdämmerung* was performed on the 10th inst for the first time at the Operahouse, Frankfurt-on-the-Maine.

The season at the Théâtre de la Monnaie, Brussels, was brought to a close with a performance of Arrigo Boito's *Mefistofele*.

The two operas, *Colomba* and *Esmeralda*, first produced by Mr Carl Rosa at Drury Lane, will be performed next winter in Ham-burgh.

After an interval of eighteen years, Taghioni's ballet, *Der Seeräuber*, was recently performed at the Royal Operahouse, Berlin.

Bizet's *Jolie Fille de Perth*, lately produced with much success in Vienna and Weimar, is in rehearsal at Mannheim and Prague.

After an interval of ten years, Spohr's *Jessonda* has been performed with much success at the Ducal Theatre, Brunswick.

The Italian operatic season at Guatemala terminated some weeks since, and the members of the company are on their way back to Europe.

Maurice Strakosch has concluded an engagement with Emil Neumann to take his *Nibelungen* Company to America in the autumn.

Parts I and II of Goethe's *Faust*, with E. Lassen's music, were given for the first time at the Stadttheater, Leipzig, on the 9th and 10th inst. respectively.

H. E. Abbey has engaged Mdme Sembrich for his opening season in New York. Mr Abbey left America for England on the 10th inst.

The company who will appear in Manzotti's ballet of *Excelsior* at Rio Janeiro and Buenos Ayres embarked at Genoa on the 22nd inst.

An Italian operatic company, under the management of Bonicoli, is giving performances in the Teatro de Calderon de la Barca, Valladolid.

Teodorini, Masini, Dufliche, and Nannetti were to give six performances at the Teatro Real, Madrid, on the occasion of the King of Portugal's visit.

Mr Frederick A. Jewson has been unanimously elected by the trustees, organist and director of the music to the Wesleyan Chapel, Great Queen Street.

A fire broke out recently during a performance of *Crispino e la Comare*, at the Politeama, Rio Janeiro, but was extinguished without doing much damage.

The title of "Professor" has been conferred by the Prussian Minister of Public Instruction on Dr Bernhard Scholz, director of the Frankfort Conservatory.

Teresina Singer, who is engaged for next season at the Teatro del Liceo, Barcelona, is now at Gleichenberg (Styria), whither she went to attend the wedding of one of her sisters.

Christine Nilsson has written a paper on public singing, which is to appear in the next number of *The North American Review*. (Should like to see that paper.—Dr Blügg.)

The Belgian National Musical Festival will be held this year at Ghent on July 1 and 2. The first day will be devoted to modern Belgian, and the second to classical composers.

On the 14th and 15th inst., the "Liedertafel," Schmalkalden, celebrated their 50th anniversary by concerts, in which many similar associations from neighbouring places took part.

According to report, *La Moglie Rapita*, a new opera by a young composer, Riccardo Drigo, will be included next season in the repertory of the Italian opera, St Petersburg.

The Choral Society, Auckland, New Zealand, recently gave, under the direction of Professor Carl Schmidt, a performance of Rossini's *Stabat Mater*, and Gade's "Erlkönig's Tochter."

Verdi has returned for the summer to Sant' Agata, having, before leaving Milan, completely got over a slight indisposition from which he had been suffering during part of his stay in that city.

It was remarked by a prominent musician, of Mdme Hank, that he had never heard anyone who articulated more distinctly and that her tones were remarkably full and pure.—*Philadelphia paper*.

ROYAL ACADEMY OF MUSIC.—Lady Goldsmid has again presented to this institution a scholarship for female pianists for the years 1884 and 1885, the last-named being the tenth year of her donation.

The libretto of Léo Delibes new opera, *Lakmé*, is being translated into no less than seven languages—English, Italian, German, Russian, Danish, Swedish, and Hungarian. (Chinese also.—Dr Blügg.)

On Monday evening last Mr Sinclair Dunn, R.A.M., was presented by the choir of Marylebone Presbyterian Church with a purse of sovereigns on the occasion of his retiring from the choir-mastership of that church.

The last addition to the catalogue of infant phenomena is Maria Costa, aged eight, a daughter of the Colonel of the 64th Italian Regiment of the line. She recently created—we are told—great sensation at Turin as a pianist.

An Italian operatic company will make a tour in the Russian provinces from June to September with a repertory including *Philemon et Baucis*, Gounod; *L'Ombre*, Flotow; *Così fan Tutte*, Mozart; and *L'Eclair*, Halévy.

An application was made on Tuesday to the magistrate at Westminster for a process against Signor Foli, for roughly threatening Mrs Bradshaw (relict of the late General Bradshaw), at Monte Carlo. Mr Partridge declined to comply with the request, nothing having apparently occurred within the jurisdiction of the Court.

The Corporation of Vienna have given 10,000 florins towards the Mozart Monument. This is the largest sum they ever contributed for such a purpose, the previous highest being 5,000 florins, voted for the Zumbusch Beethoven Monument.

Heinrich Wohlfart, known by his works on musical instruction, died on the 9th inst. at Connewitz, near Leipzig, having been born in 1797 at Kösniss, near Jena. His *Kinder-Clavierschule* (Pianoforte Tutor for Children) went through twenty-five editions.

So great was the impression produced in Pesti by Turolla, that, after she had sung in four operas: *Il Trovatore*, *Lucrezia Borgia*, *L'Africaine*, and *Faust*, the management of the National-Theater offered her a six years' engagement on exceptional terms. It is said that she will sing next September at Forlì in Ponchielli's *Gioconda*.

The tone of excessive refinement and culture for which Boston, U.S., is renowned even prevails in the ordinary matters of daily life. Thus when a theatre is full except the gallery, managers hang out a placard inscribed "Apotheosis only," implying that there is still room among the gods—at least so say the rude San Franciscans.—*Graphic*.

A dress rehearsal of a one act operetta, *The Enchanted Island*, music by Algernon H. Lindo, libretto by Re Henry—took place on Wednesday afternoon at the School of Dramatic Art, Argyll Street. The little piece was very well played, and the audience rewarded the labours of the artists with continued applause. We congratulate the composer on his undoubted success.

CORK.—The Carl Rosa Opera Company were engaged at the Theatre Royal and Opera House during the week. The company includes Mr Barton McGuckin (who is not in York as misprinted in our issue of 19th inst.), Mr Leslie Crotty, Mr Turner, Mr Ludwig, and Mr Snazelle. Amongst the lady artists are numbered Mdme Marie Roze, Miss Clara Perry, and Miss Ella Collins. The operas produced were *Maritana*, *Colombo*, *Faust*, *Mignon*, and *Trovatore*, to crowded and enthusiastic audiences. The demand for seats was so exceptional as to necessitate the appropriating some of the pit rows to orchestral stalls. The engagement was one of the most successful of the season, and Mr Scanlan deserves the praise of the music-loving Cork people for giving them such a really magnificent treat.

MISS ALICE MAY made her *début* in New York, at the Standard Theatre, on May the 9th, in Balfe's *Satanella*. The *New York Herald* of the 10th says:—"Miss Alice May, who made her first appearance in this country, is a bright and vivacious actress. She has a powerful voice, and, with her spirited acting, she succeeded in making herself quite popular with the audience. Applause was frequent during the evening, and re-calls were numerous."

Advertisements.

Dedicated by permission to W. T. BEST, Esq., Organist of St. George's Hall, Liverpool.

THE MODERN ORGAN;

A CONSIDERATION OF THE PREVALENT THEORETICAL AND PRACTICAL DEFECTS IN ITS CONSTRUCTION, WITH PLANS AND SUGGESTIONS FOR THEIR REMOVAL.

By

THOMAS CASSON,

DENBIGH.

34 pages, with 19 Lithographic Illustrations. Paper covers, 1s. 6d.; cloth, 2s.

PUBLISHED BY THE AUTHOR.

CAR DERW, DENBIGH.

MUSIC STRINGS—WHOLESALE AND RETAIL.

J. P. GUIVIER & Co.,

MANUFACTURERS AND IMPORTERS OF

ALL KINDS OF MUSIC STRINGS FOR ALL MUSICAL INSTRUMENTS.

Sole Dépôt for Signor ANDREA RUFFINI's (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VUILLAUME, of Paris.

Sole Agent for CHARLES ALBERT's (of Philadelphia, U.S.) new Patent Improved Chin Rest; also his improved String Gauge.

39, WARWICK STREET, REGENT STREET, W.

Price Lists free on application.

All kinds of Strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

LA POMPA DI FESTA. Grande Marche, pour Piano, à Quatre Mains. Par IGNAZ GIBSONE. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

THE VOICE AND SINGING.

BY
ADOLFO FERRARI.THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.
Price 12s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

VOCAL EXERCISES COMPOSED BY FRANK MORI.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

N.B.—These Vocal Exercises, as taught by the late FRANK MORI, are invaluable both to Students and Professors.

New Edition of "LE PETIT SOLFÈGE."

LE PETIT SOLFÈGE. Vingt Solfèges pour Voix de Mezzo-Soprano. Par JOS. CURCI. Price 6s. London: DUNCAN DAVISON & Co., 244, Regent Street.

"This work for educational purposes will be found of inestimable value, since it is one of the very few which confines itself to the cultivation of the middle of the voice; and whilst the phrases are admirably adapted to develop the breathing powers and volume of the voice, the melodies are so exquisitely harmonized that they must prove of great benefit in the improvement of the taste and ear of a student in singing."—*Pictorial World*.

THE ART OF SINGING.

New Edition, Revised and Improved, of
A COURSE OF STUDY AND PRACTICE FOR
THE VOICE.

By T. A. WALLWORTH.

A Method as used by the Author in the Royal Academy of Music, and upon which he has cultivated the voices of his Pupils, Mdme Alwina Valleria, Miss Lucy Franklin, and other successful Vocalists.

Full Music Size, price 7s.

London: HAMMOND & Co. (late JULIEN), 5, Vigo Street; and of the Author, at his Residence, 88, Wimpole Street.

DR STOLBERG'S VOICE LOZENGE.

For invigorating and enriching the voice, and removing affections of the throat.

DR STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr Lewis, of Basingstoke, says he finds them most efficacious, and in Dr Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1jd. and 2s. 6d., by all Chemists throughout the United Kingdom and the Colonies.



TO THE PROFESSION.

PRACTICE ROOM for Lessons or Rehearsals at ROSENKRANZ' PIANOFORTE ROOMS, 6, Argyl Street, Oxford Circus, W.

STANDARD and POPULAR VOCAL COMPOSITIONS

by SIR JULIUS BENEDICT (words by Lady JOHN MANNERS, Sir W. FRASER, JOHN OXFORD, HENRY F. C. CHORLEY, WELLINGTON GUERNEY, THE KNIGHT of MORAB, &c., &c.):—

NOW THE SHADES GROW DEEPER ... 4/-	LOVE AT SEA 4/-
SINGING FOR THEE 3/-	MINE, THOU ART MINE ... 3/-
A SPRING THOUGHT 3/-	WHY ART THOU SADDEN'D? ... 4/-
ROCK ME TO SLEEP 4/-	NORAH'S MESSAGE 4/-
THE PARTING (LA PARTENZA) ... 3/-	THE ECHO SONG 3/-
LE CARNEVAL (with Variations) ... 4/-	WHEN MY THIRSTY SOUL I STEEP 4/-

London: DUNCAN DAVISON & Co., 244, Regent Street, W.;
And of all Music-sellers.

NEW DUETS

FOR

VIOLIN & PIANOFORTE.

SOUVENIRS PITTORESQUES

POUR

VIOLON ET PIANO,

COMPOSÉS ET DEDIES À MISS LILIAN COLLIER,

PAR

JOSEPH L. ROECKEL.

Book 1.

No. 1. DOUCE TRISTESSE.

2. ROMANCE.

3. ADIEU À CARTHAMARTHA.

Book 2.

No. 4. DANSE CAMP NARDE.

5. REPOS DU SOIR.

6. À L'ESPAGNOLE.

Book 3.

No. 7. VALSETTE.

8. RÊVE DE BONHEUR.

9. GAVOTTE JOYEUSE.

PRICE FOUR SHILLINGS EACH BOOK.

"Very easy, exceedingly pretty, well written, and most effective."—*Review*.

New Duets for Violin and Pianoforte

BY

M. SAINTON.

CAVATINA. 4s.

SCHERZETTINO. 4s.

TARANTELLA. 4s.

UN SOUVENIR. 6s.

FANTASIA ECOSSAISE. 6s.

BERCEUSE. 4s.

New Duets for Violin and Pianoforte

BY

HENRY FARMER.

PATIENCE.

*Fantasia on Favourite Airs
from Sullivan's Opera, 5s.*

PIRATES OF PENZANCE.

*Fantasia on Favourite Airs
from Sullivan's Opera, 5s.*

CHAPPELL & CO., 50, NEW BOND ST.;

AND 15, POULTRY, E.C.

NEW VOLUMES of the ROYAL SERIES.

THE SONGS OF SCANDINAVIA AND NORTHERN EUROPE.

EIGHTY-THREE NATIONAL AND POPULAR SONGS.

THE SONGS OF EASTERN EUROPE.

ONE HUNDRED VOLKSLIEDER OF AUSTRIA, HUNGARY, BOHEMIA, SERVIA, &c.

WITH ENGLISH WORDS BY CLARA KAPPEY.

EDITED BY

J. A. KAPPEY.

Price 2s. 6d. each, paper covers; 4s. cloth.

"Messrs Boosey & Co. have done good service not only to amateurs but to art, by including in their series of volumes of national melodies 'The Songs of Scandinavia' and 'The Songs of Eastern Europe.' The first-named contains eighty-three examples; and the second, a hundred. We need not insist upon the importance of collections like these, whatever the country they represent; but we must say that no musical library is complete without the songs of Scandinavia and Eastern Europe. The editor, Mr J. A. Kappey, has taken great pains to secure melodies of a genuinely representative character, and at a time when attention is becoming more and more directed to folk-tunes as a source of new thematic ideas, the volumes in question are of peculiar value. They have our most hearty commendation, the 'Songs of Eastern Europe' more especially, since the volume contains, besides examples of Liszt, Chopin, and other masters, a very valuable collection of *volkslieder* from the hitherto untouched wealth of the Austrian provinces."—*Daily Telegraph*.

"Messrs Boosey & Co. have published two additional volumes of their National Songs, which appear likely to be the most interesting of the series. We know little of the rich repertory of Scandinavian Songs, and Mr and Miss Kappey, the editors of these books, are to be thanked for introducing some of the best specimens to public notice. Five of the Russian songs are so old as to be traditional; and in the series are to be found a beautiful Cossack lullaby by one Bachmetieff, a gipsy song by Lvoff, and several songs by Warlamoff. These and the Polish songs (all of which are traditional) may be considered among the most interesting items of a small but acceptable collection. Two ancient Lithuanian songs, a couple of Finnish, and four ancient Norwegian melodies, will likewise be found in the book. The majority of the Swedish songs are by Lindblad, that prolific song writer, who died in

1864. Tradition says that the old melody of 'The Beggar Boy' was once sung in the days when she was a poor child by the distinguished artist now known as Mme Christine Nilsson. Included in the Danish songs is the traditional 'Dannebrog,' the music of which is attributed to one 'Bay.' It would be interesting to inquire the foundation for this statement, as the origin of the Danish National Anthem was generally understood to be unknown. The tradition of the 'Dannebrog Banner,' which, in 1719, fell down from heaven to bring victory to the Danish arms, is duly recorded in a footnote. Most of the Dutch songs given date back to the sixteenth century; and there are besides three songs by W. F. G. Nicolai, and one Flemish song. Altogether eighty-three of the national songs of northern Europe are included in this valuable and interesting book. In future editions a larger preface or more footnotes, giving further particulars of the old songs whose history is known, would be welcome. Equally interesting are the songs of Eastern Europe, recently issued by Messrs Boosey, and likewise edited by Mr and Miss Kappey. Among the thirty-four Austrian songs, the large majority are *volkslieder*, and they include Tyrolean, Styrian, and Polish songs, two of them by Chopin. These are followed by twenty-three characteristic specimens of Hungarian songs giving a very fair idea of the peculiarities of Hungarian music, and comprising modern songs by Liszt, and some traditional songs of Bosnia, Moravia, and Dalmatia. The first of the Bohemian songs is the 'War-song of the Hussites,' once, it is believed, the national song of the country. A few specimens of Servian, Swiss, Greek, and even Turkish melodies. The last are very peculiar; and the peculiar intervals common to this and other Eastern music are claimed by some to have been handed down direct from the music of the ancient Hebrews."—*Figaro*.

LONDON: BOOSEY & CO., 295, REGENT STREET.

Printed by HENDERSON, RAIT, & SPALDING, at 3 and 5, Marylebone Lane, Oxford Street, in the Parish of Marylebone, in the County of Middlesex.
Published by WILLIAM DUNCAN DAVISON, at the Office 244, Regent Street, Saturday, May 26, 1883.